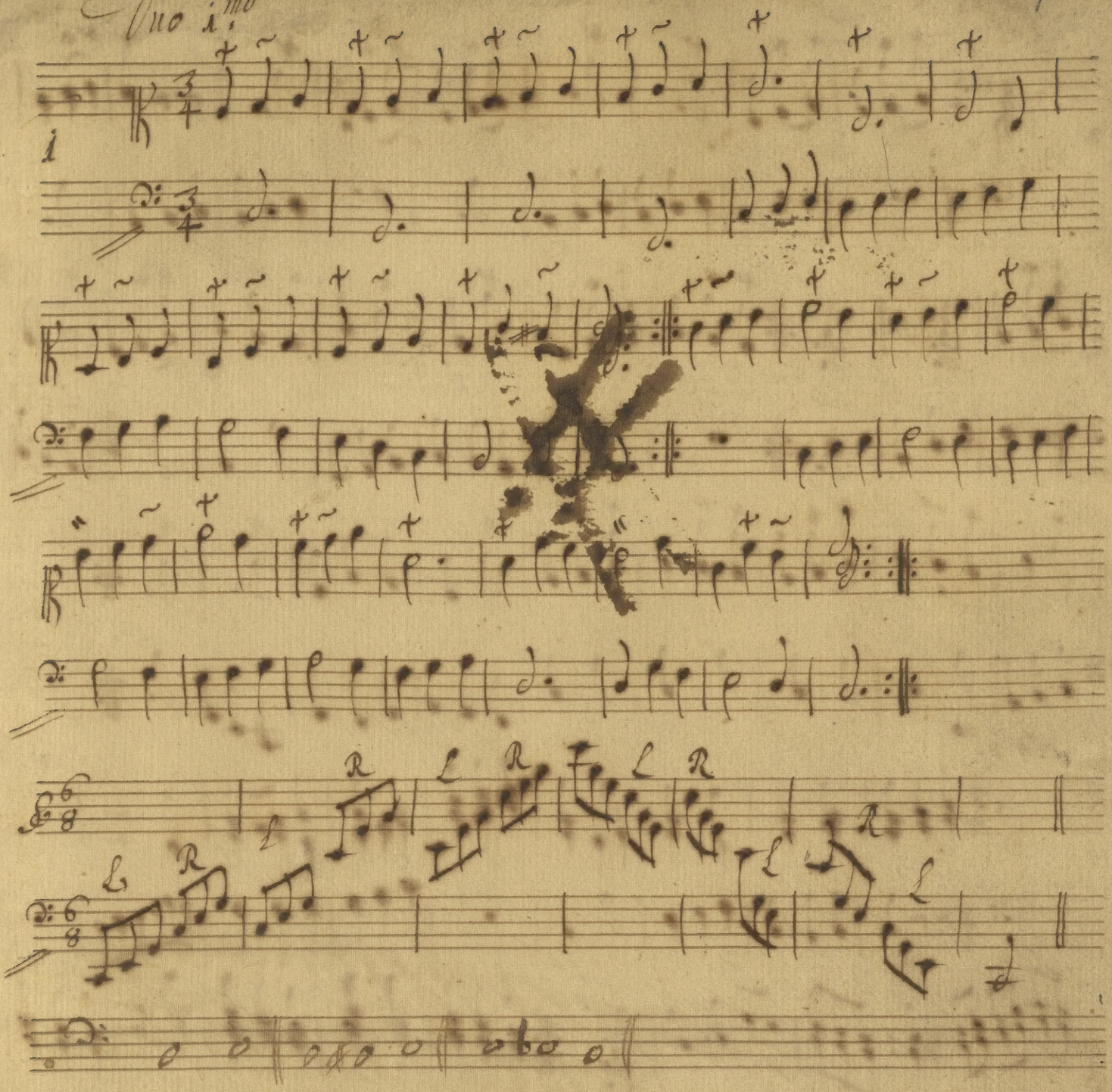
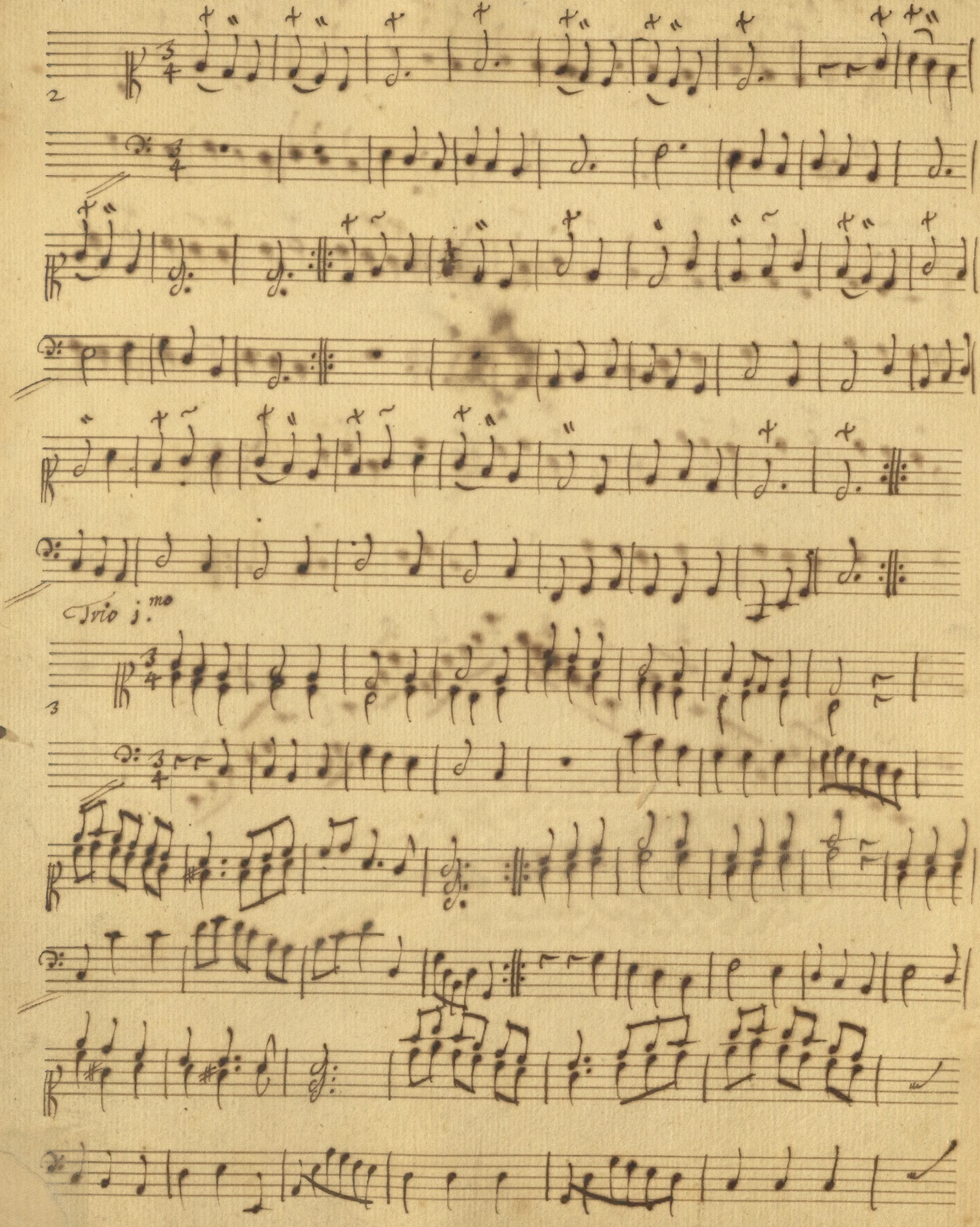
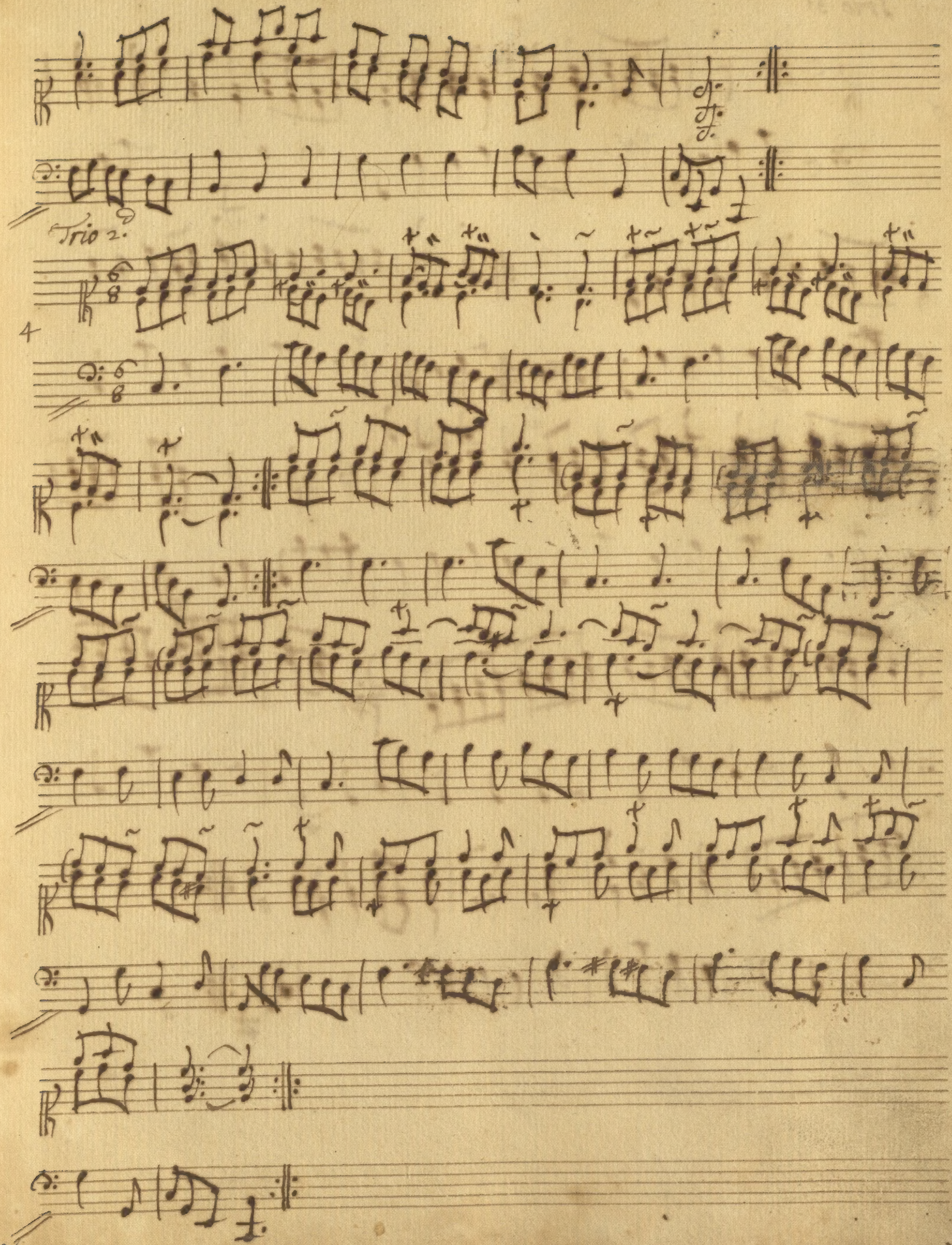
758. E.
~~573. C.~~
~~571. H~~

Duo 1mo

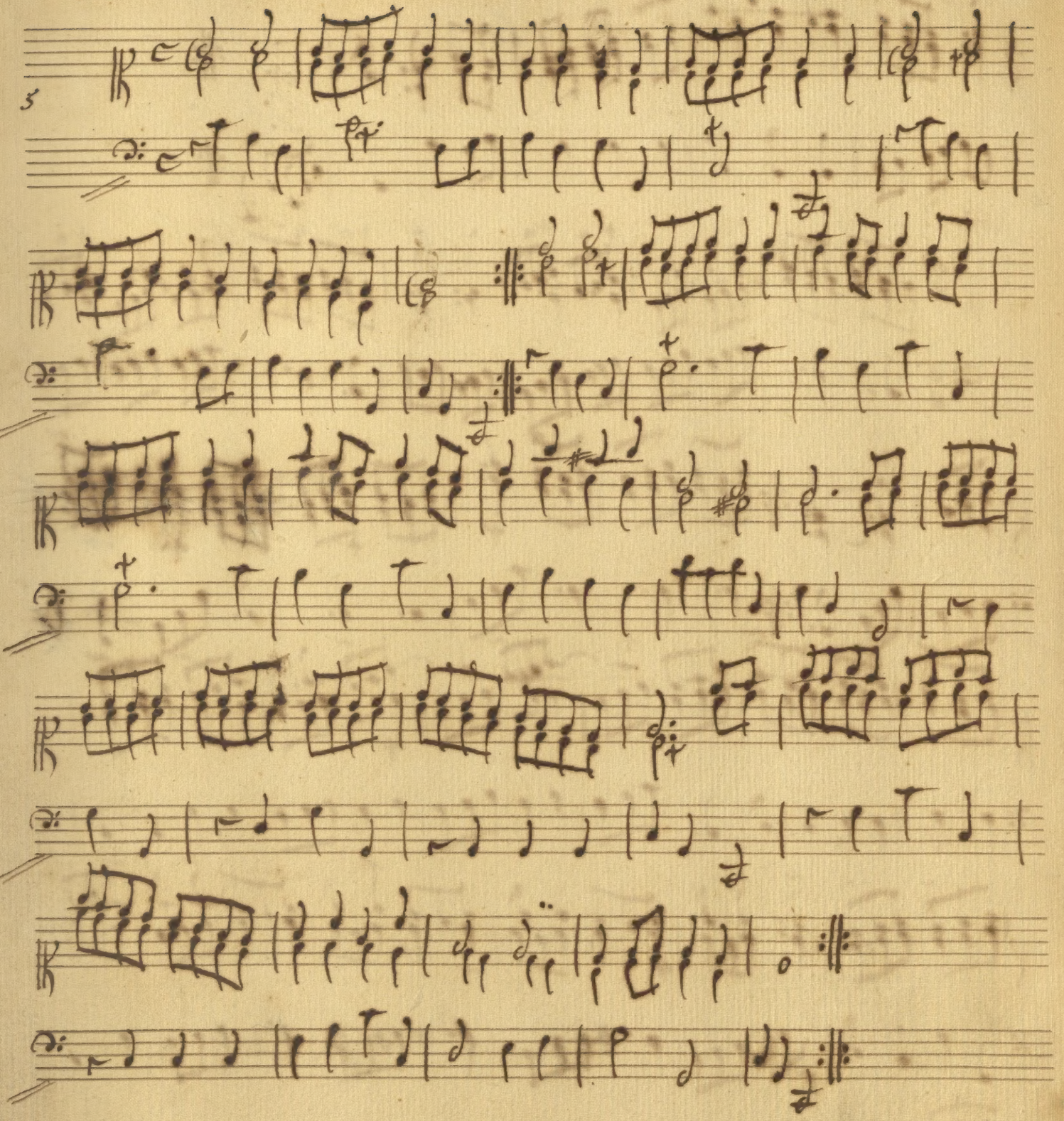


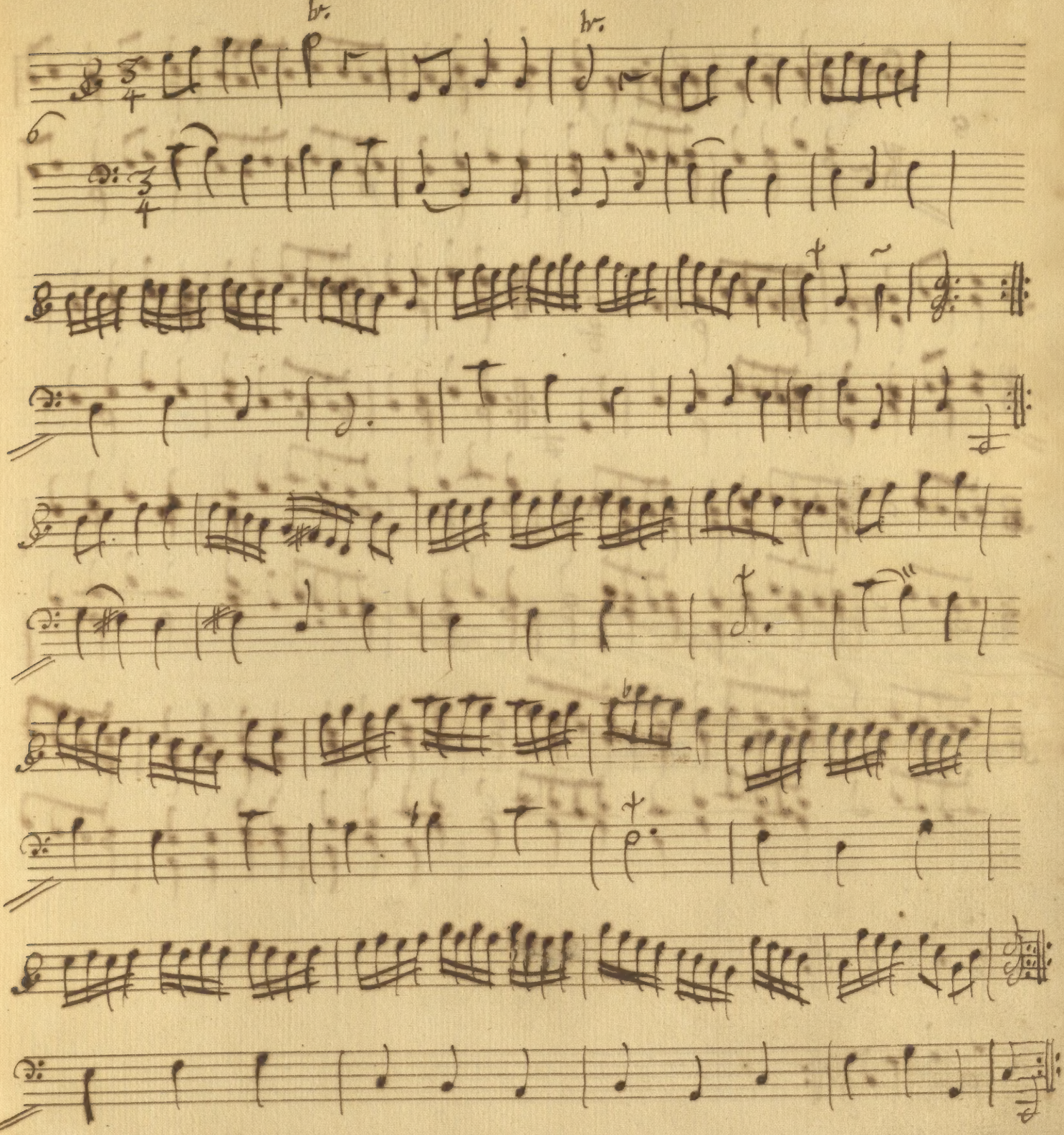
Duo 2.do




Trio 2.
4

Trio 3:

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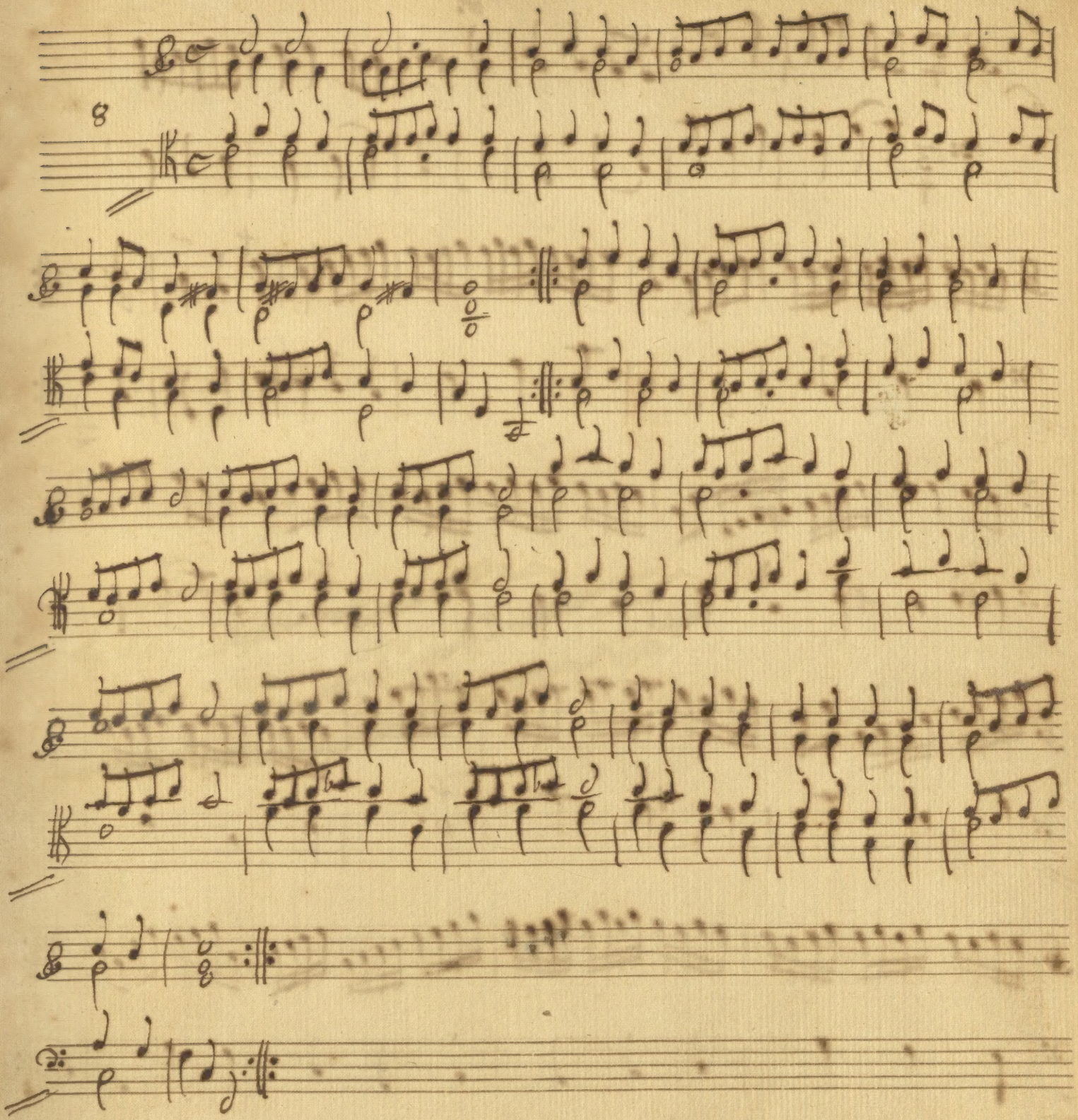

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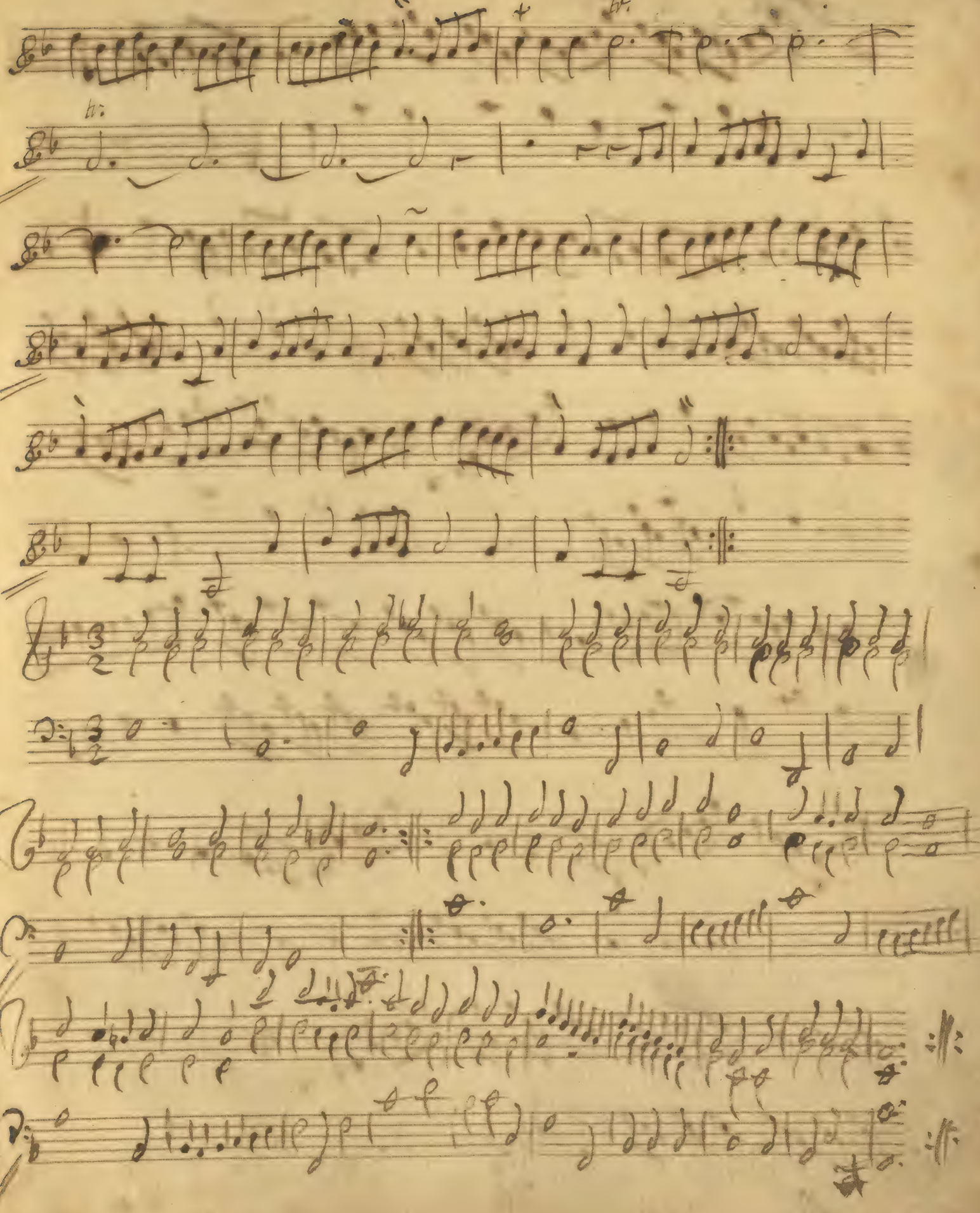
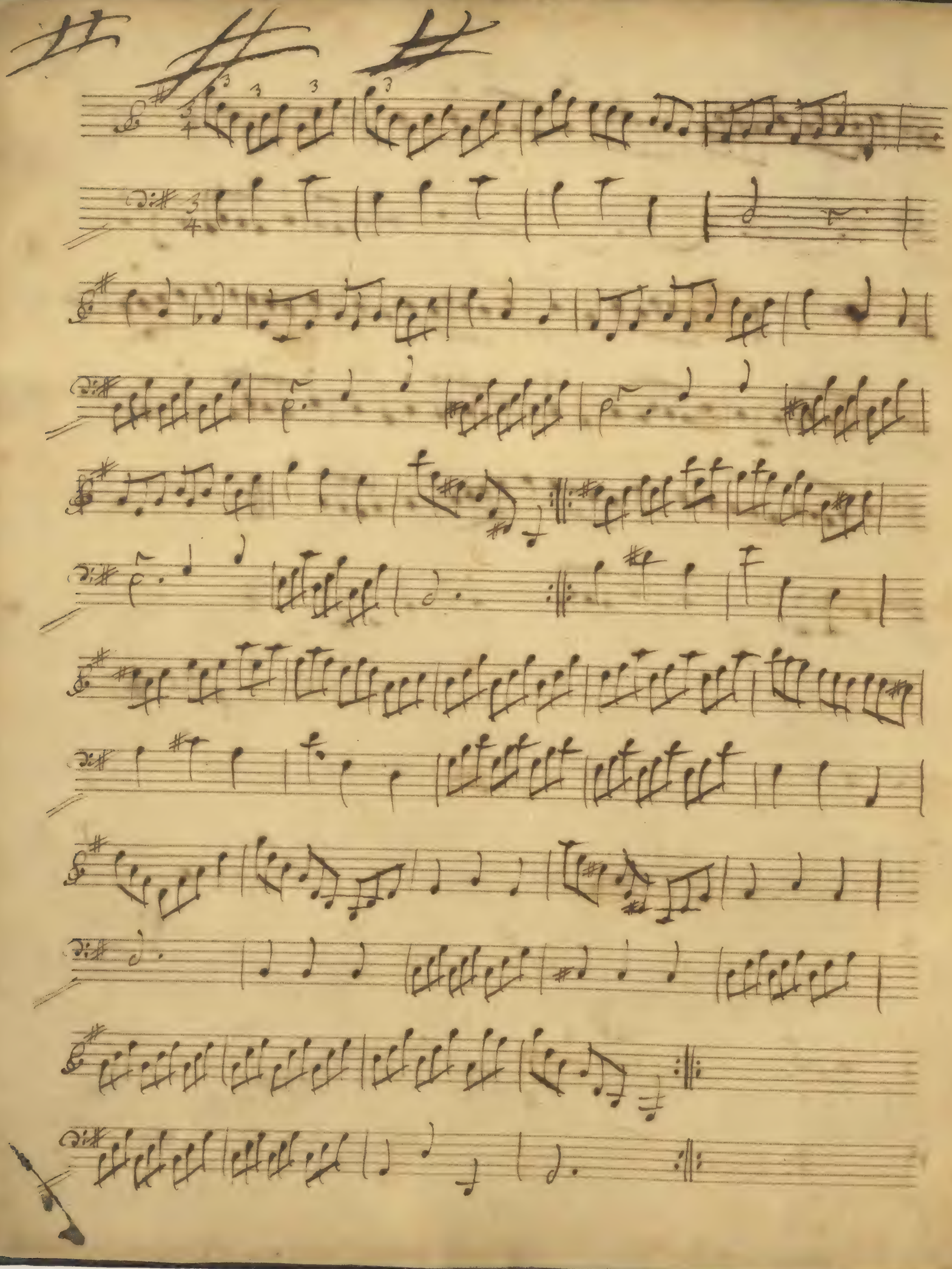
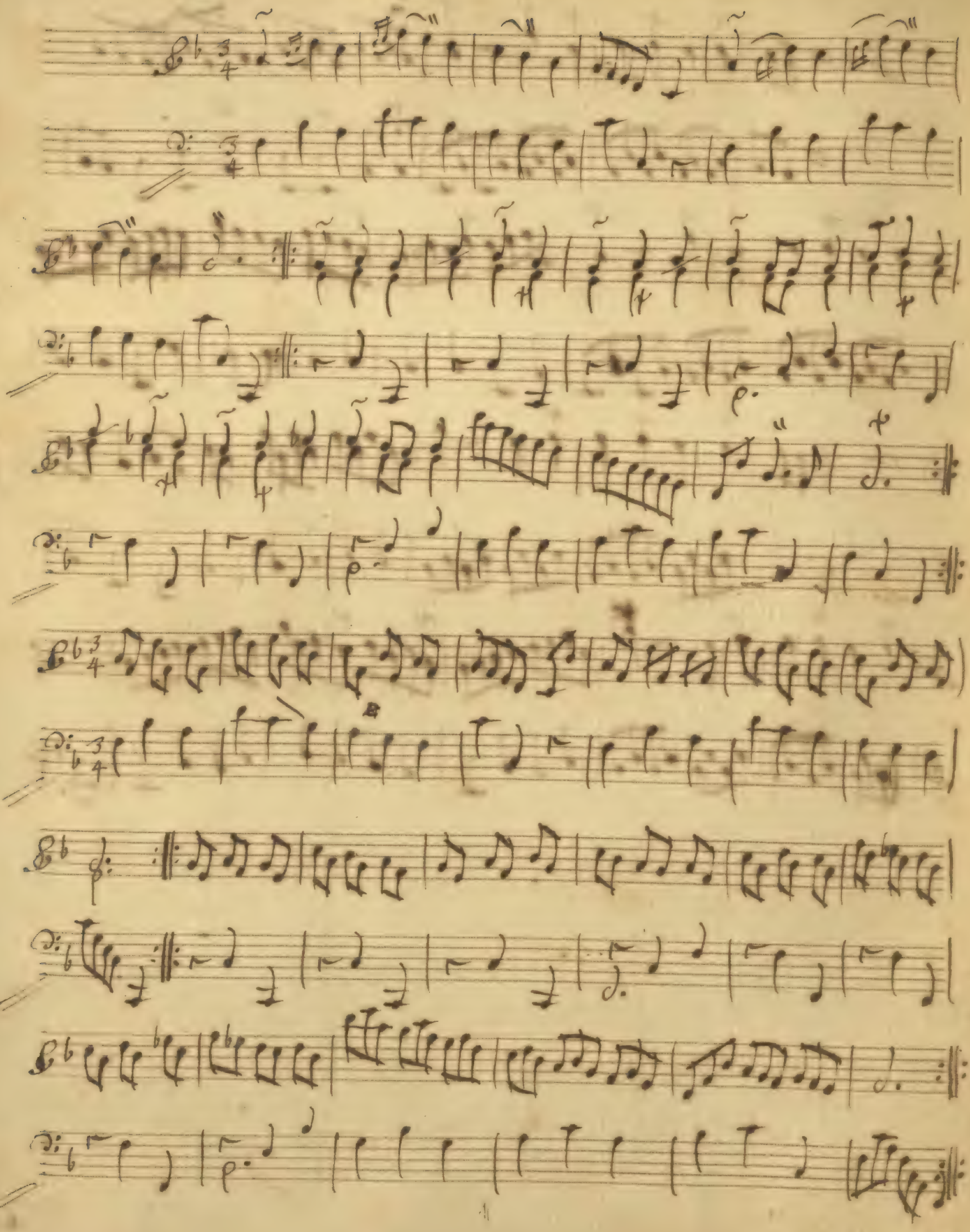
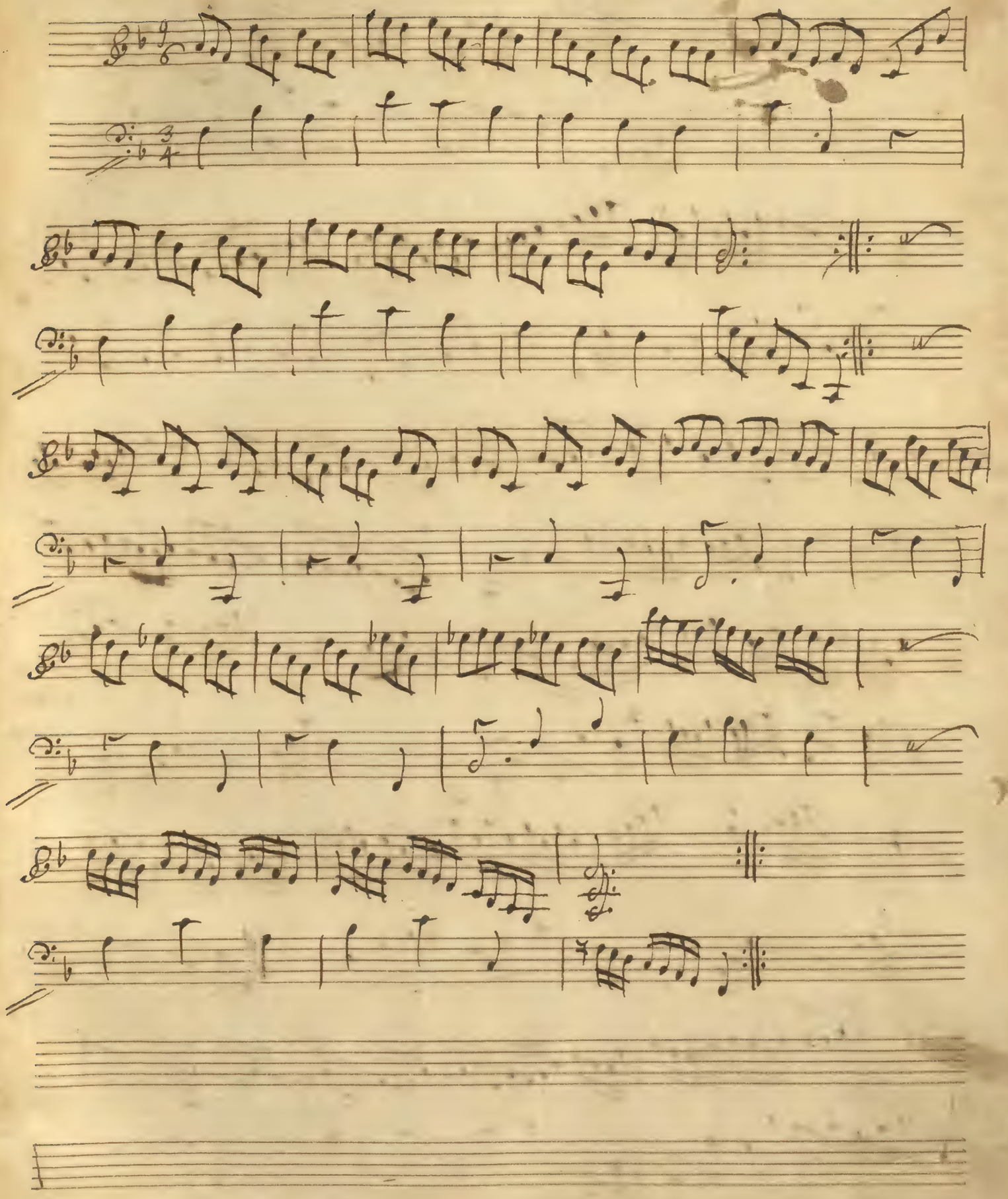
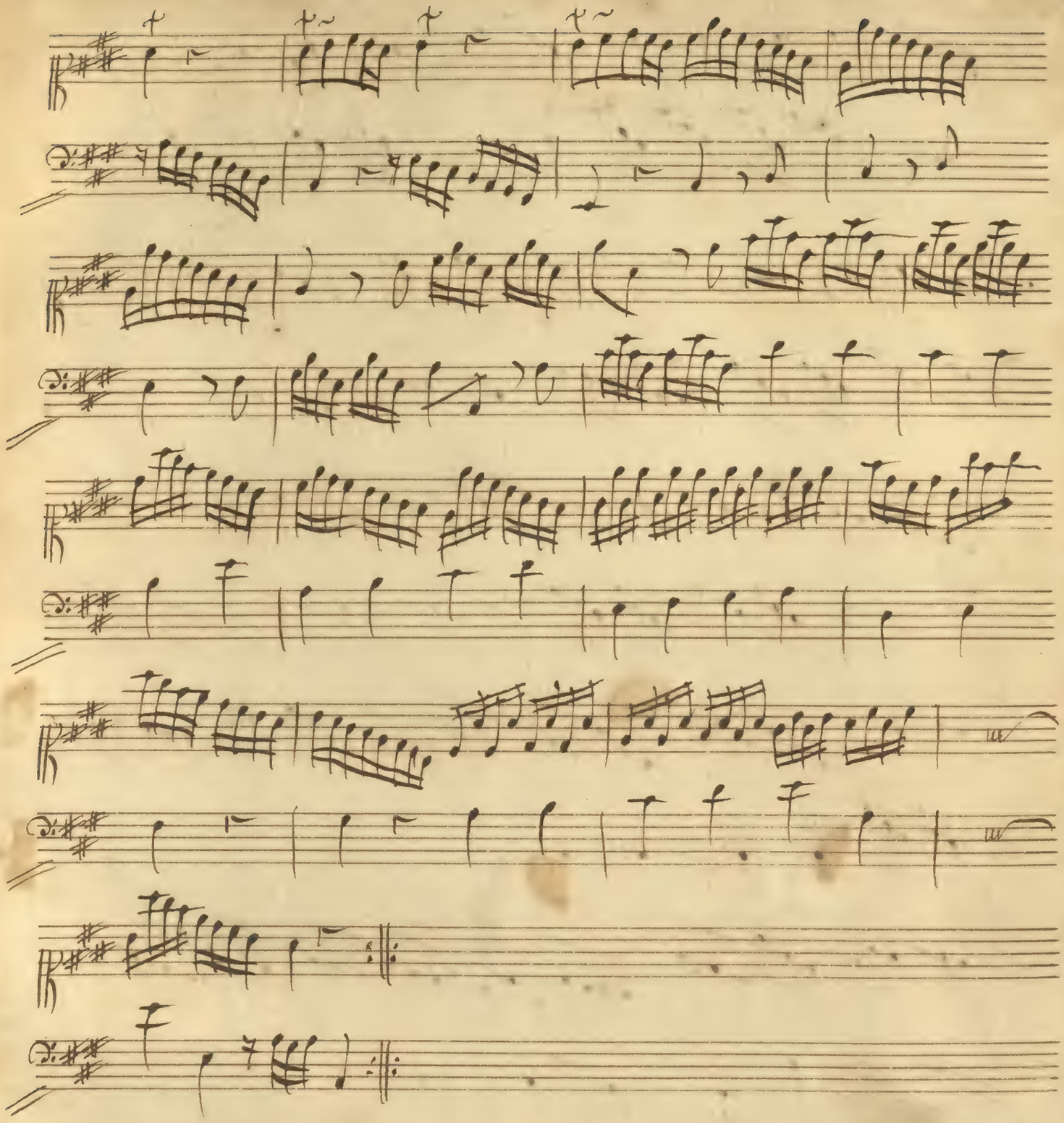
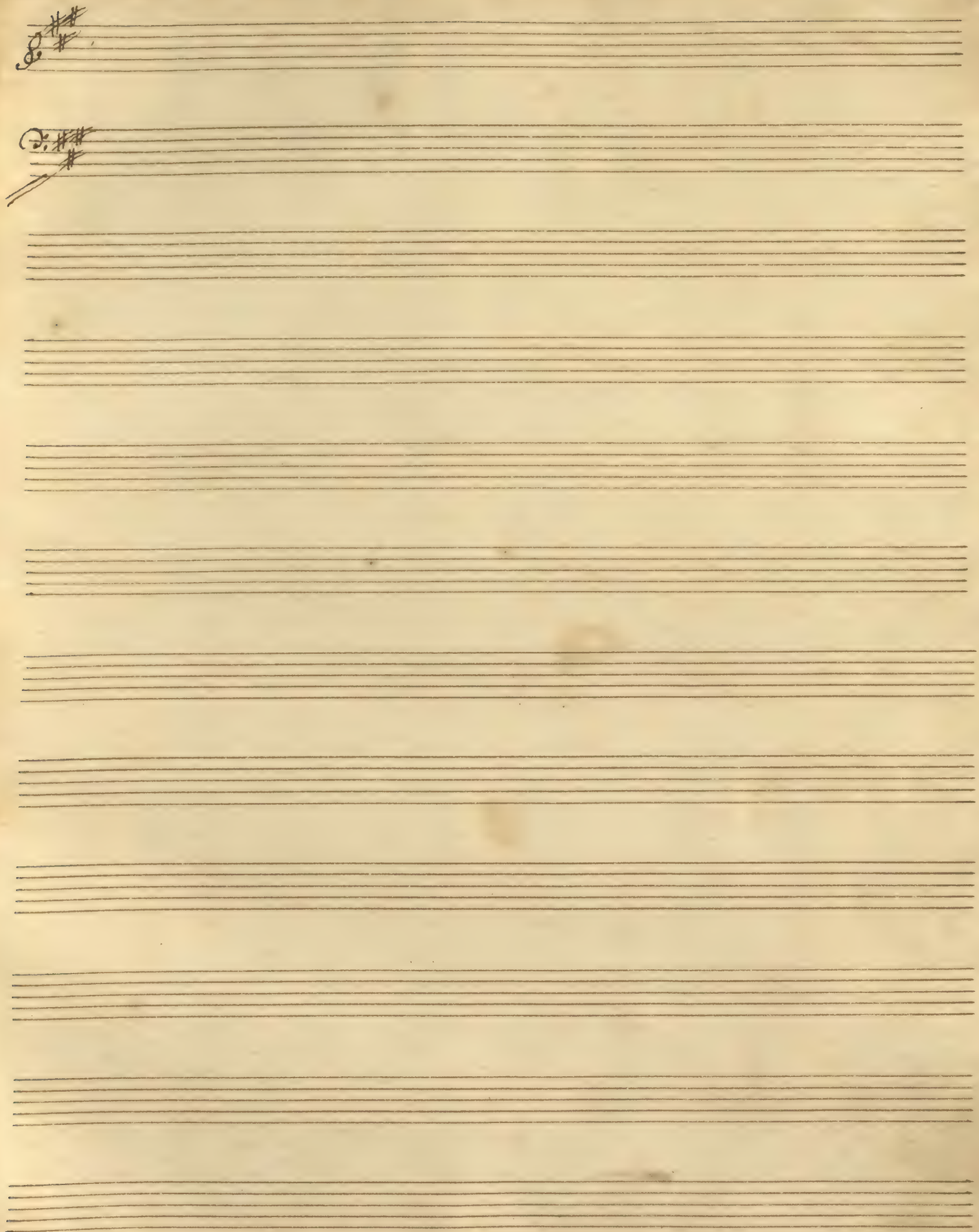












Il Miserere

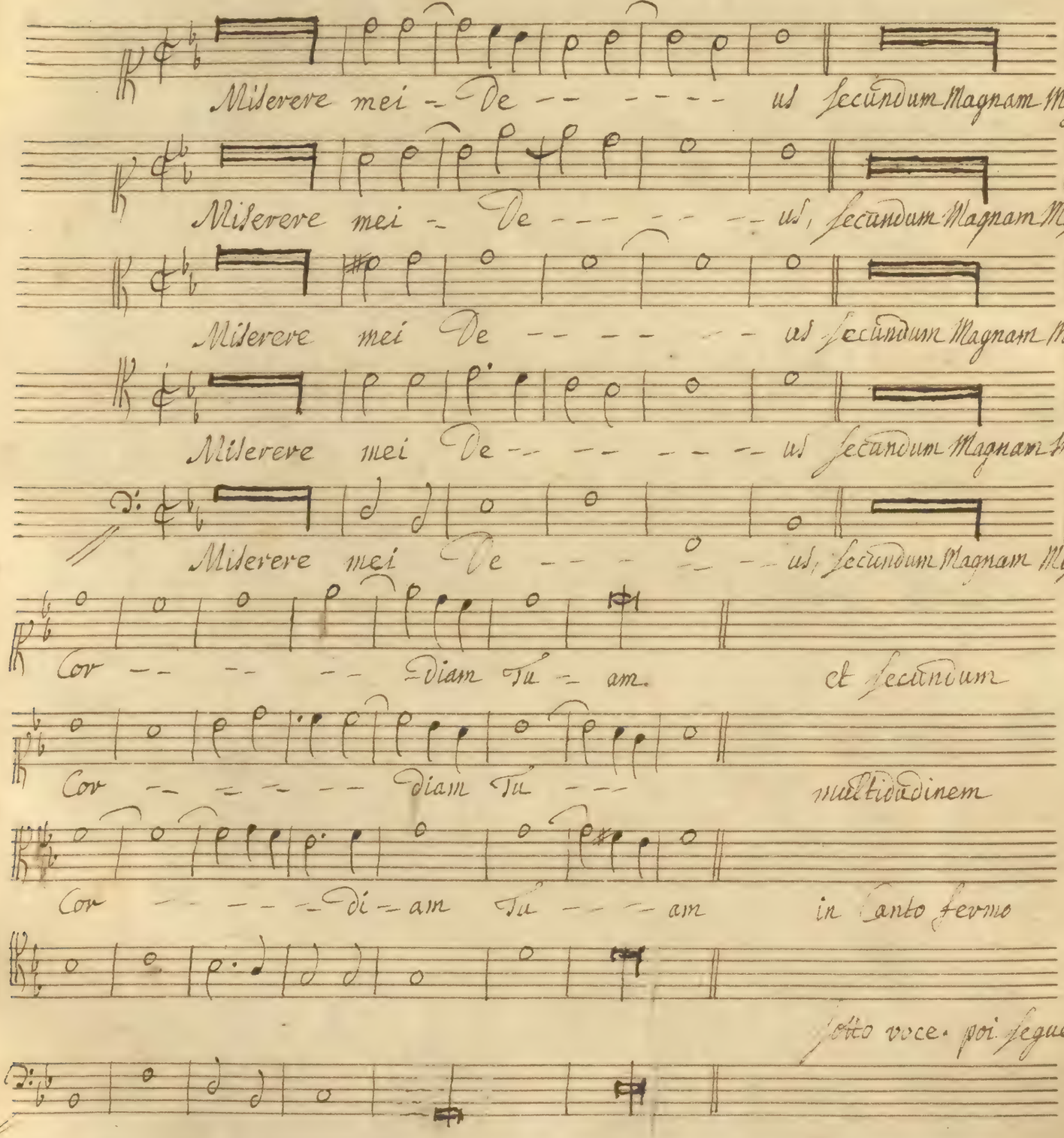
Che si Canta La settimana Santa

nella Capella del Papa

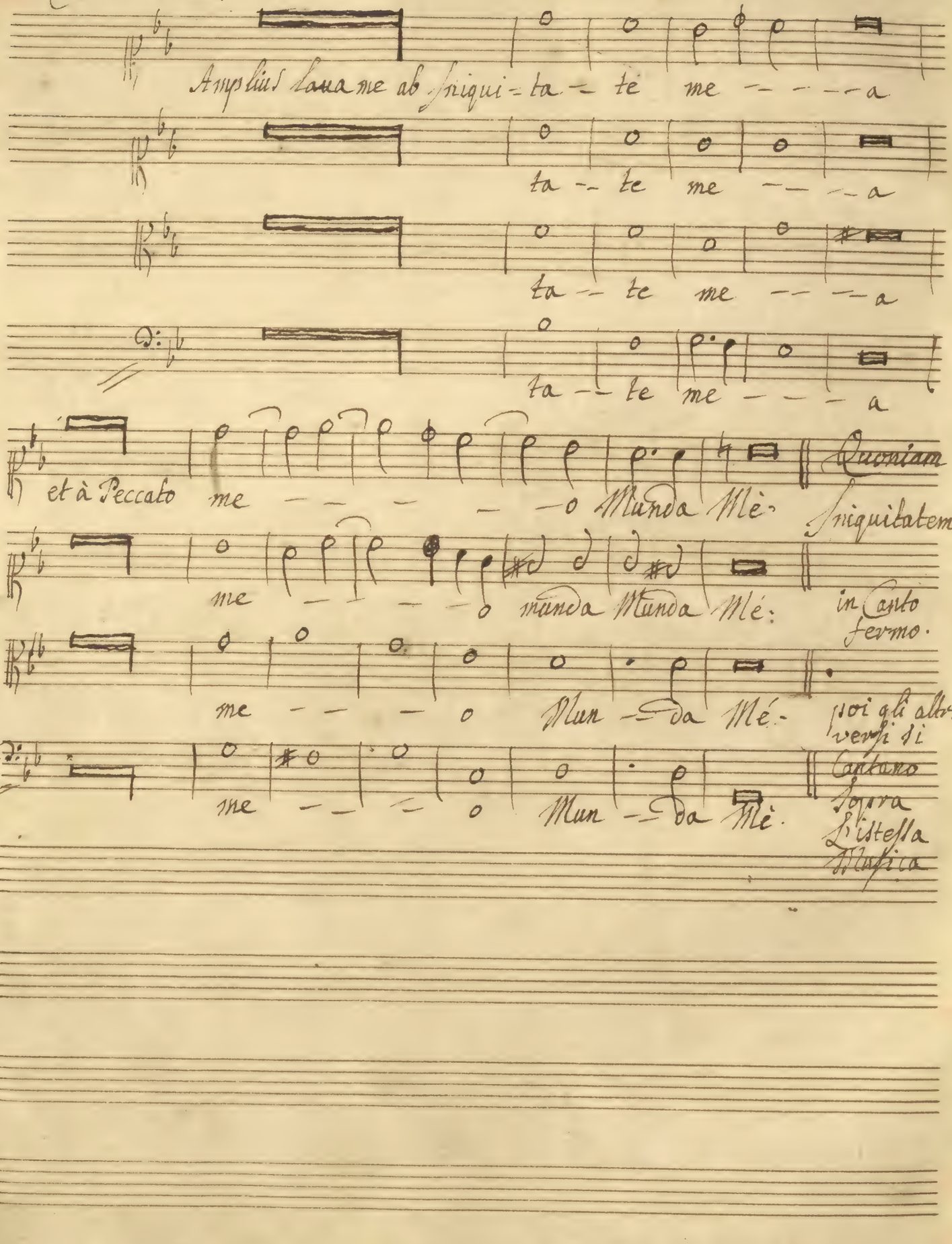
à Roma

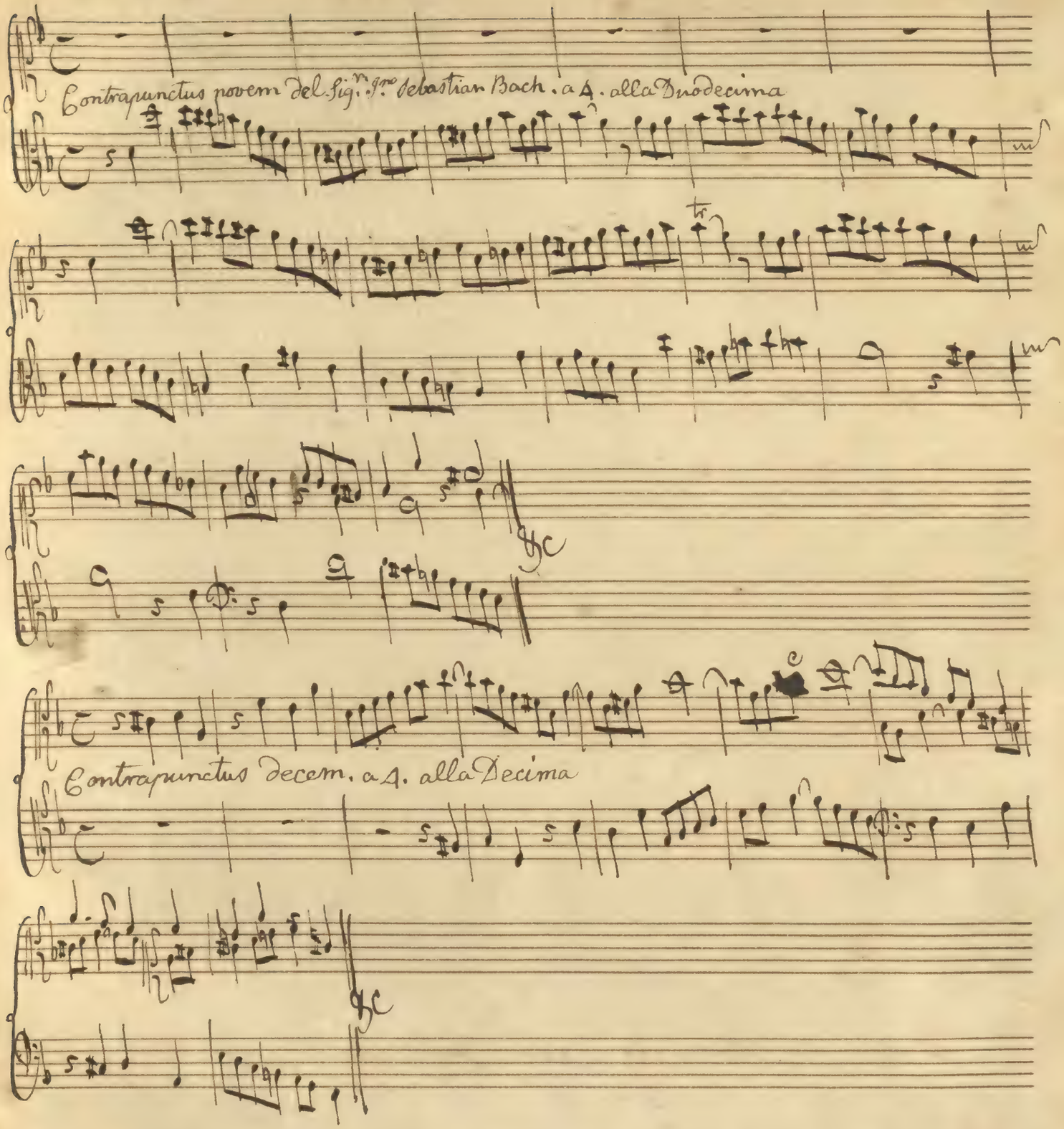
à 5. voci

Posto in Musica dal sig.r Allegri.

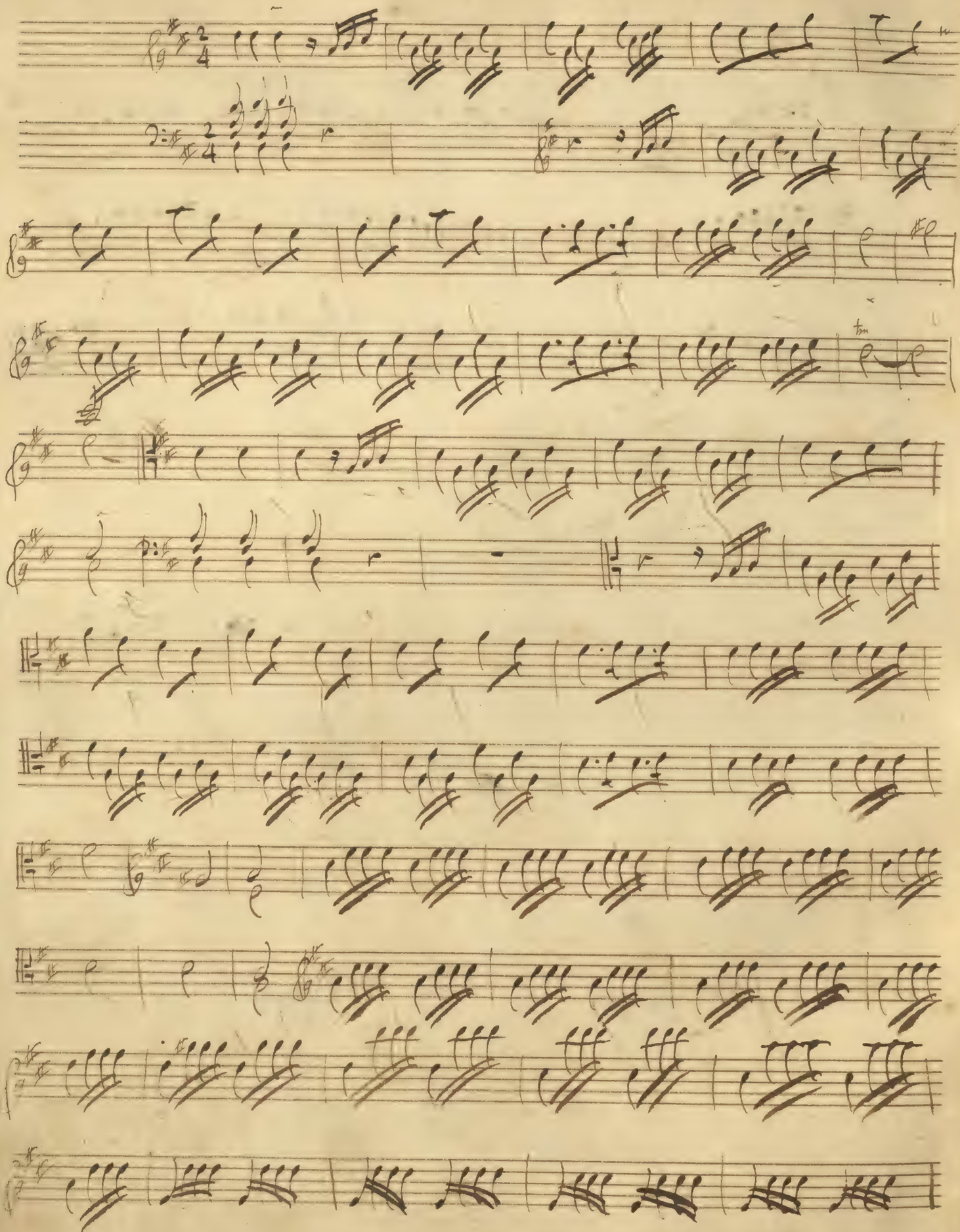


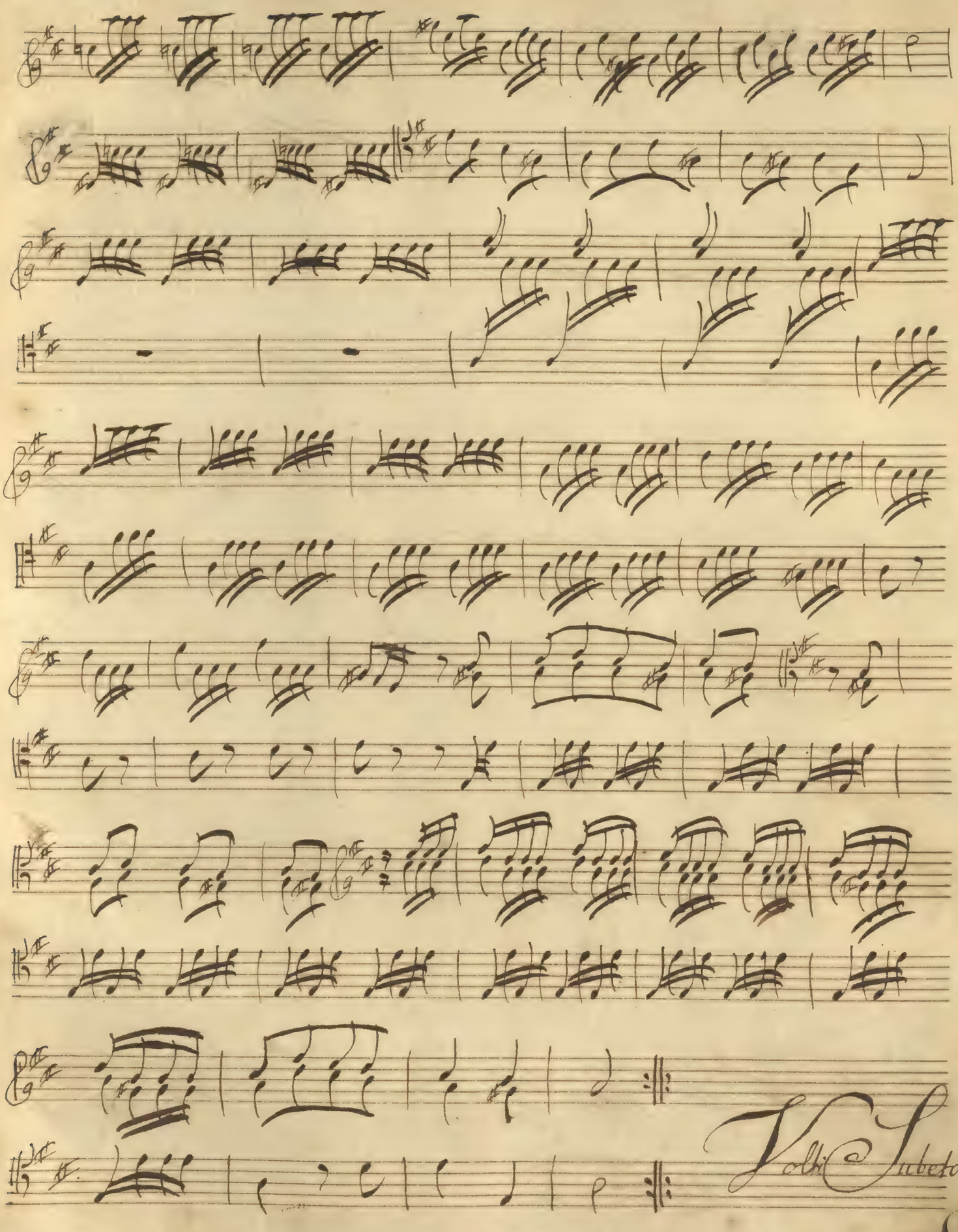
Concertino à 4.

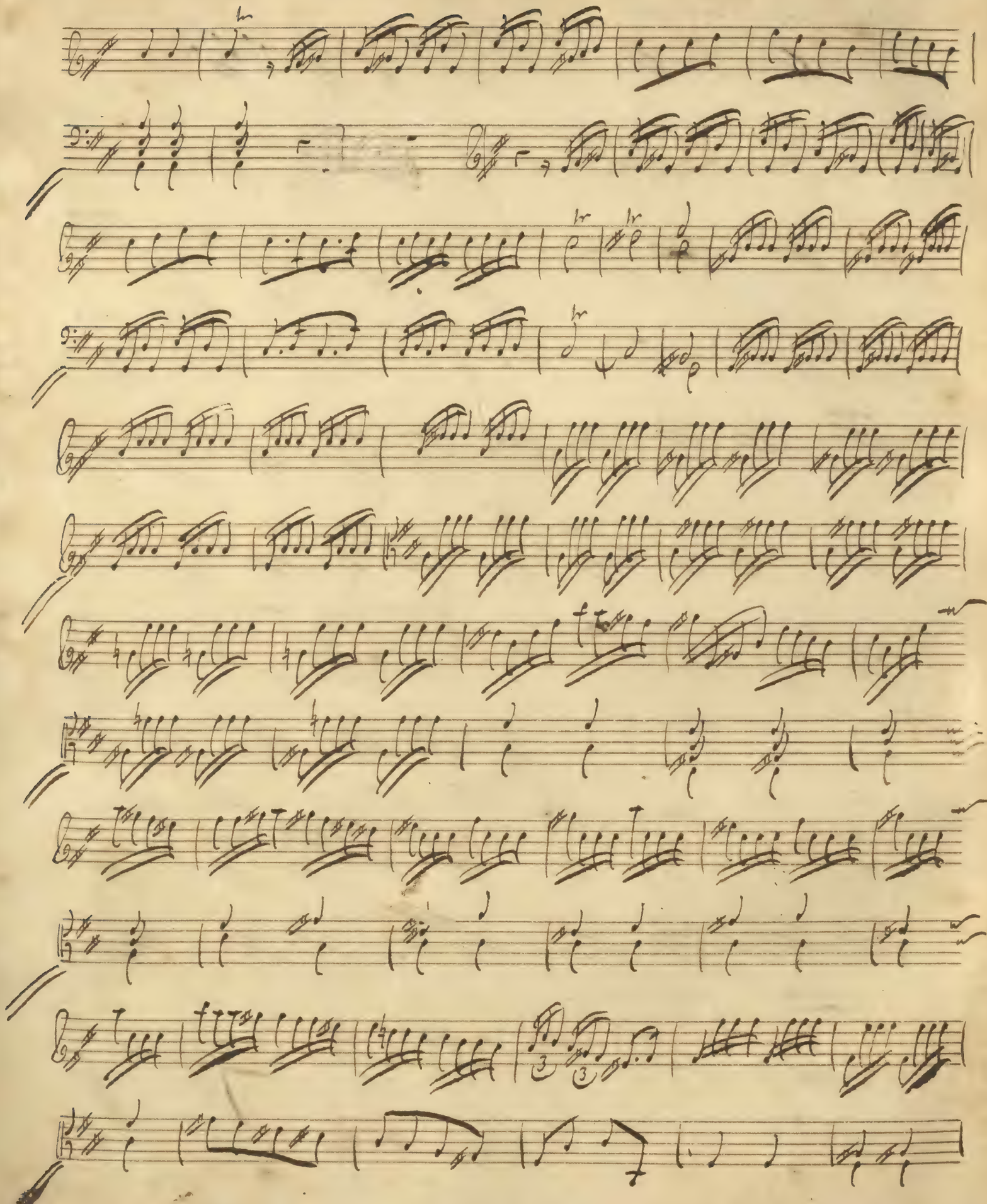


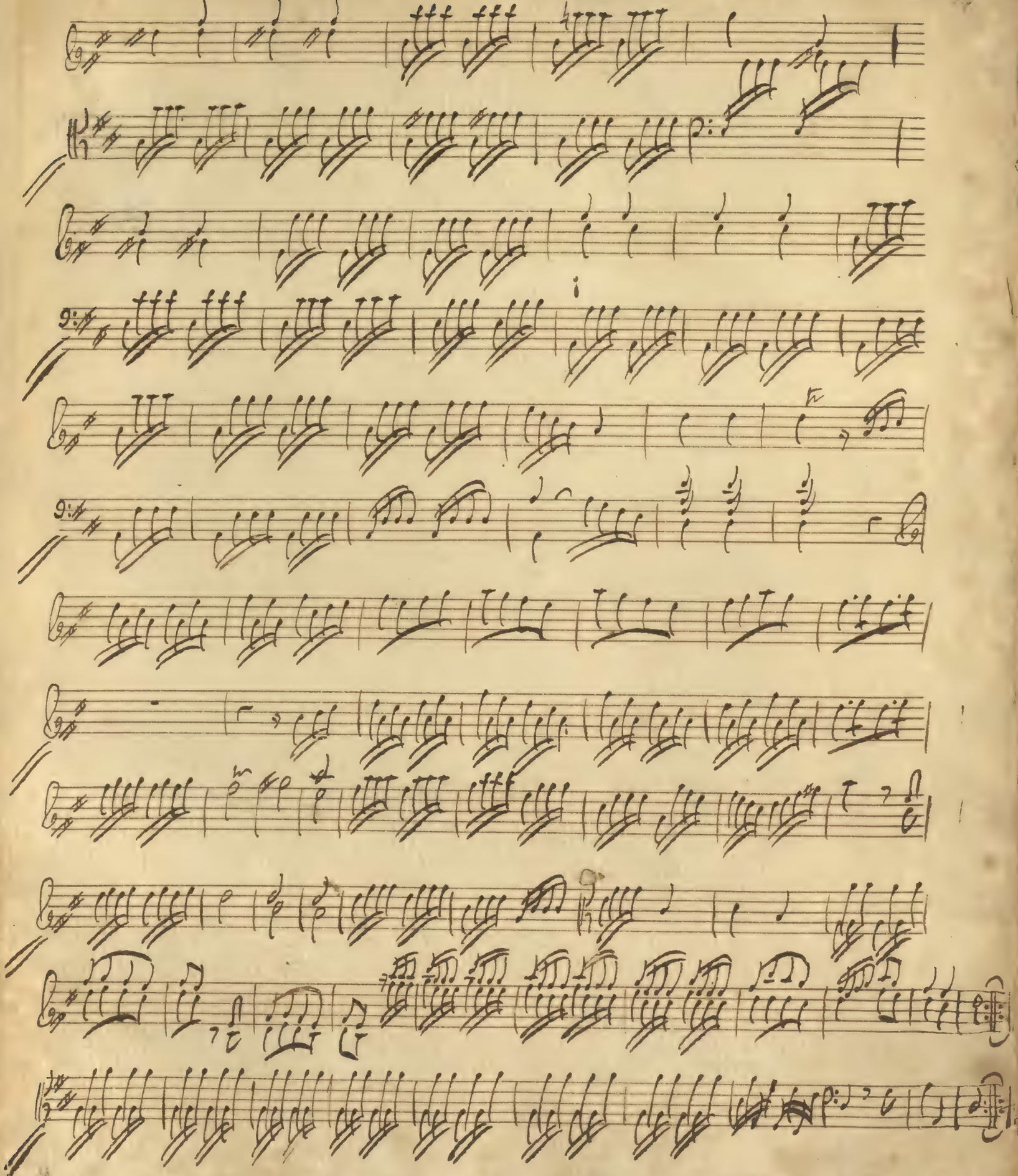

Contrapunctus novem del.mo Sig.r Jo.s Sebastian Bach. a 4. alla Duodecima
Contrapunctus decem. a 4. alla Decima

Reveille Matin de Kelleri

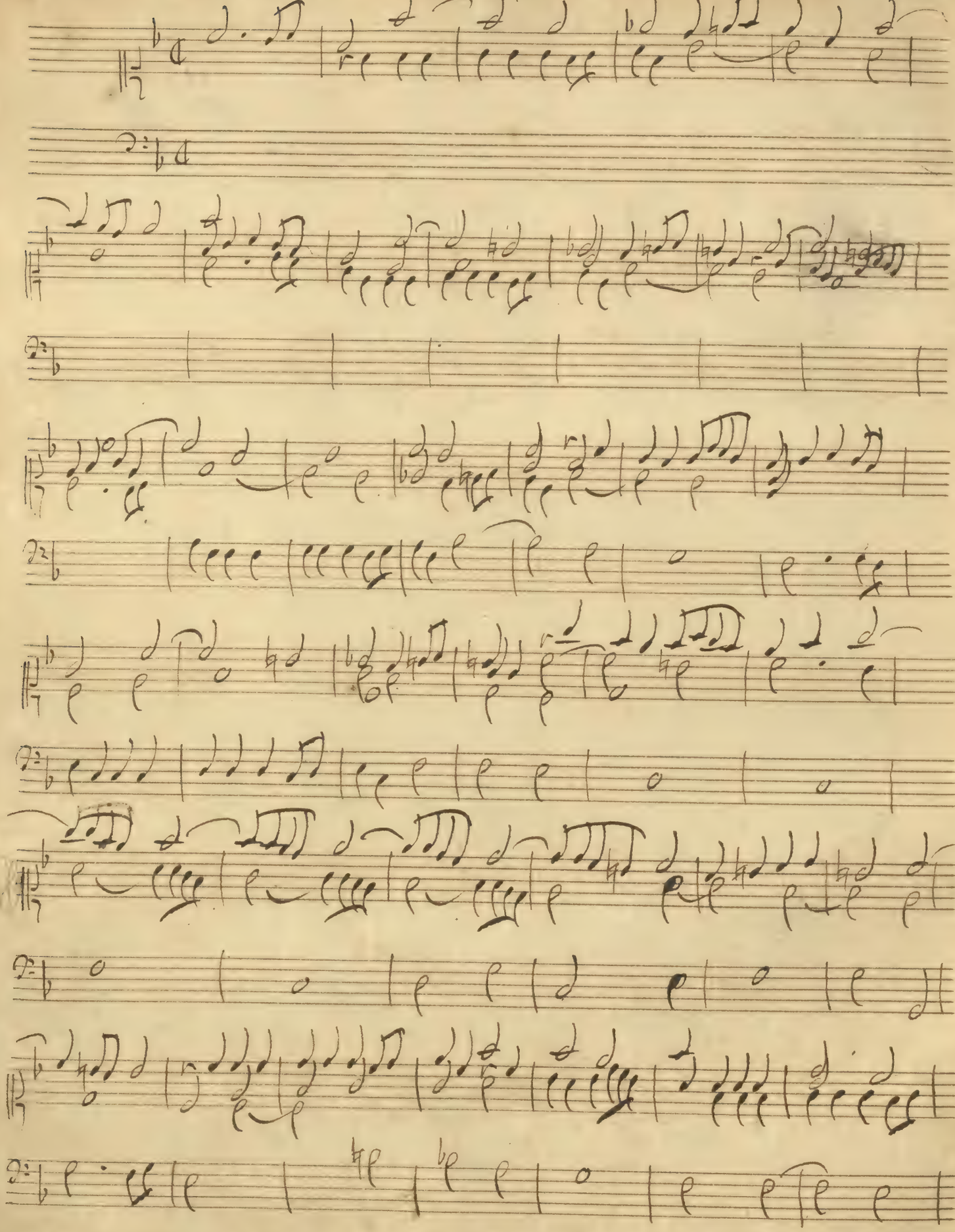


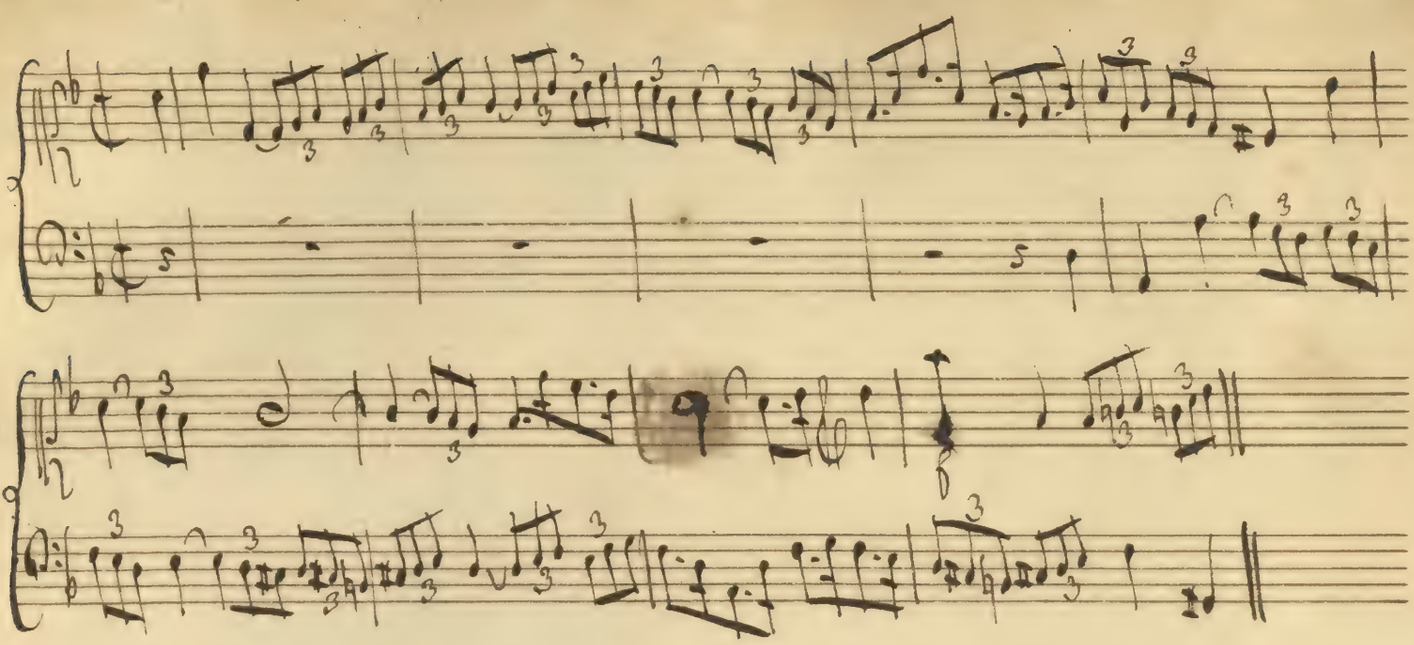

Volbi Subeto



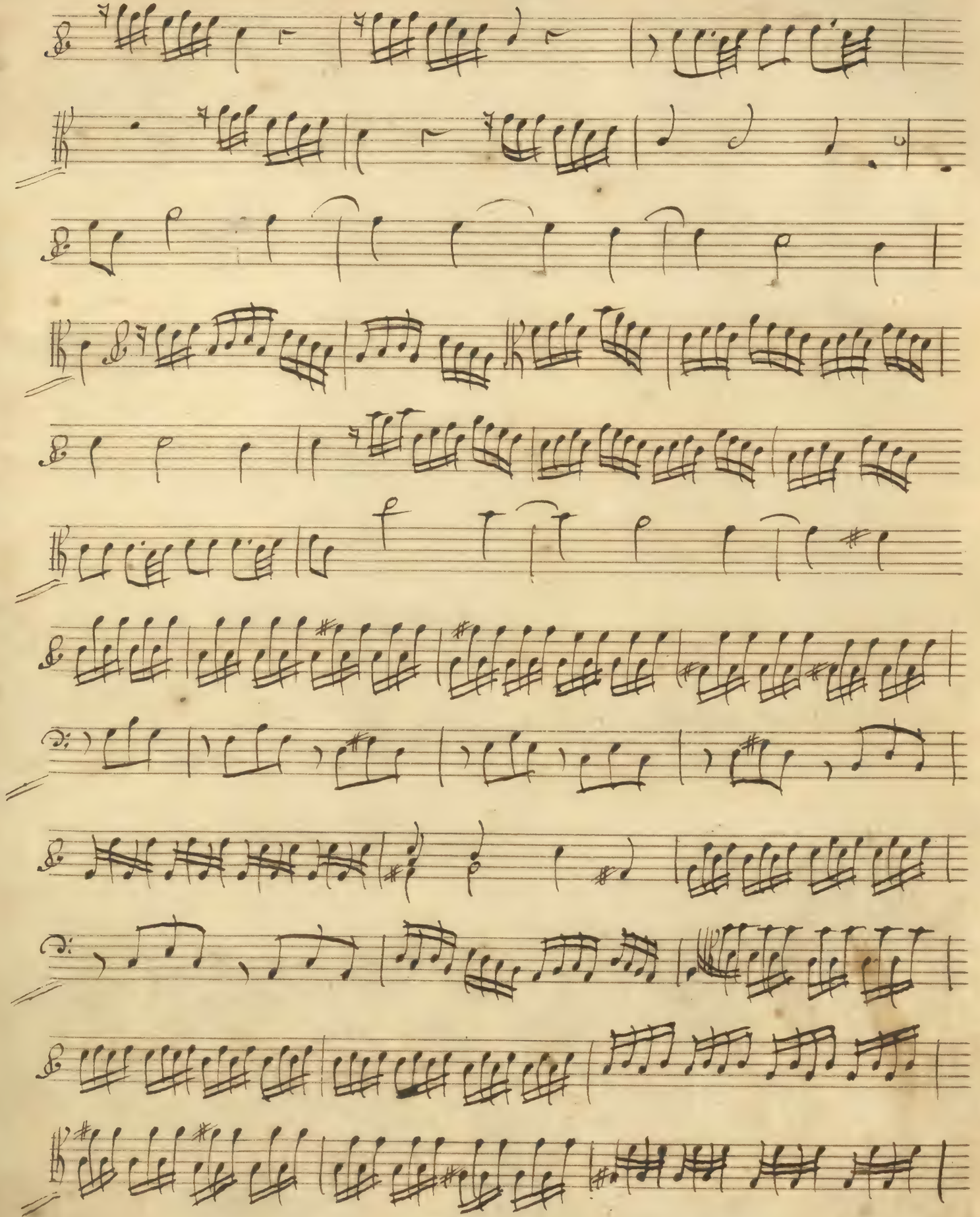


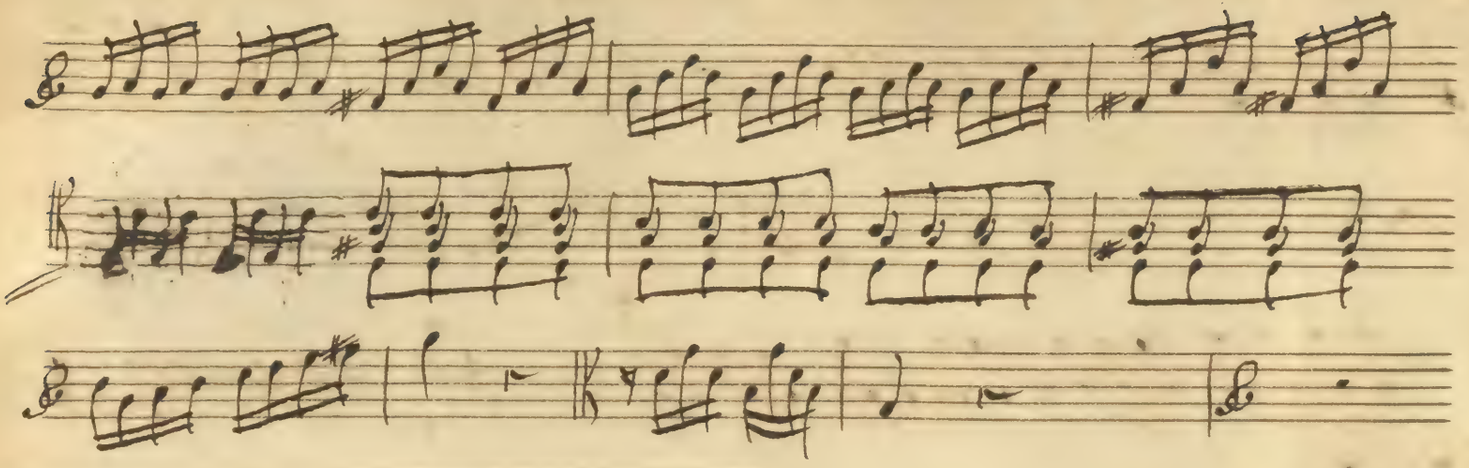
Del Signior. Skelleri.





Arpeggio





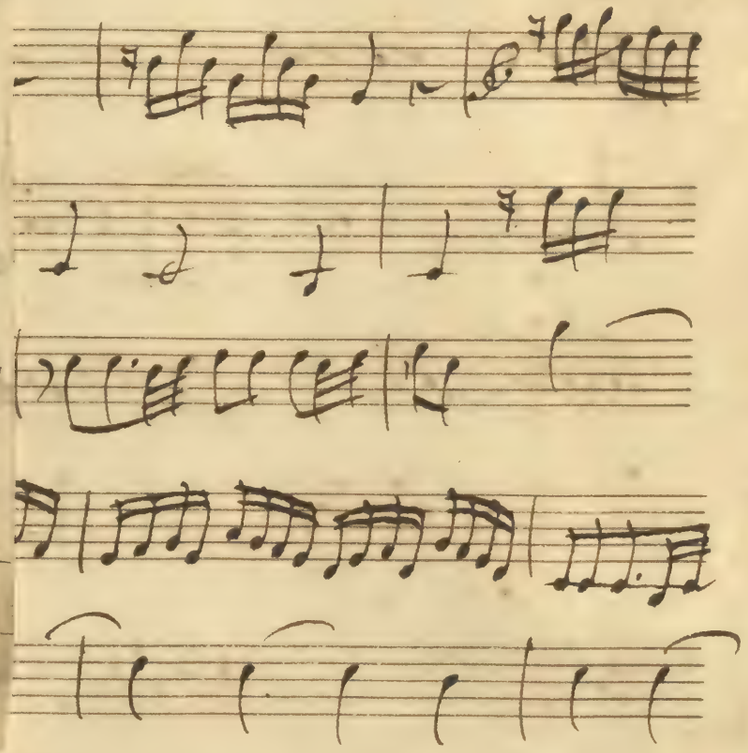
1807 18

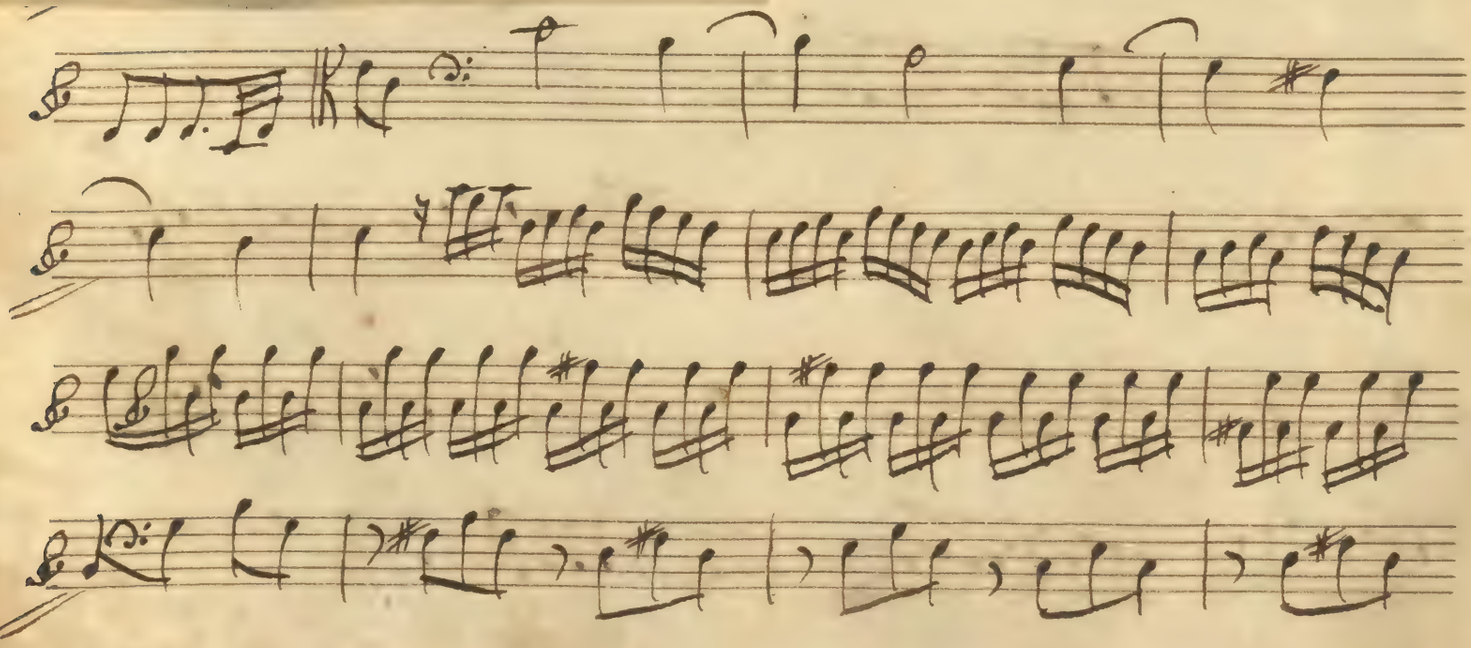
8 Lessons from Dec 30 1806
to Jan 24th 1807 — 2. 16 0

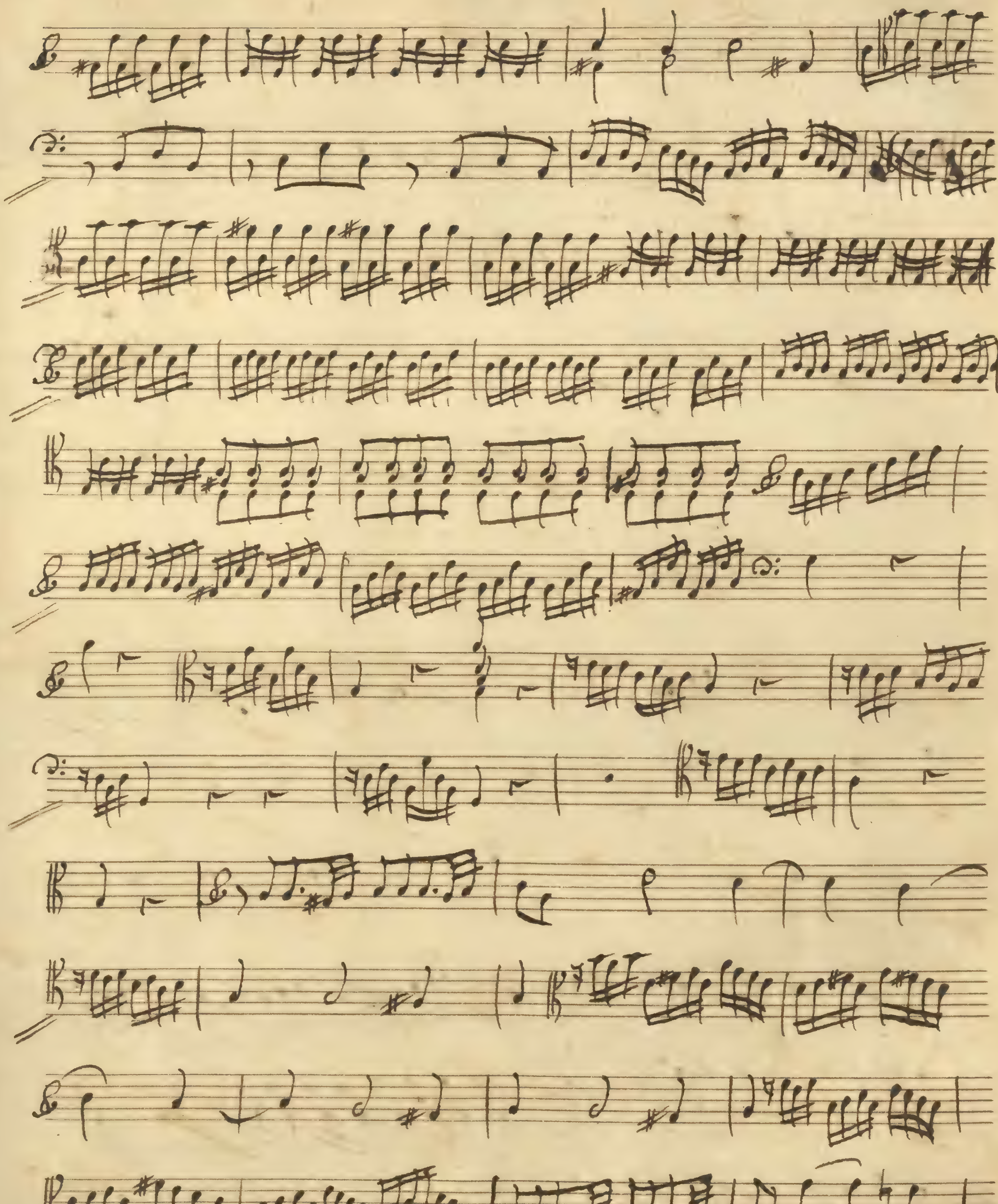
Haydens Solch Airs 7 6

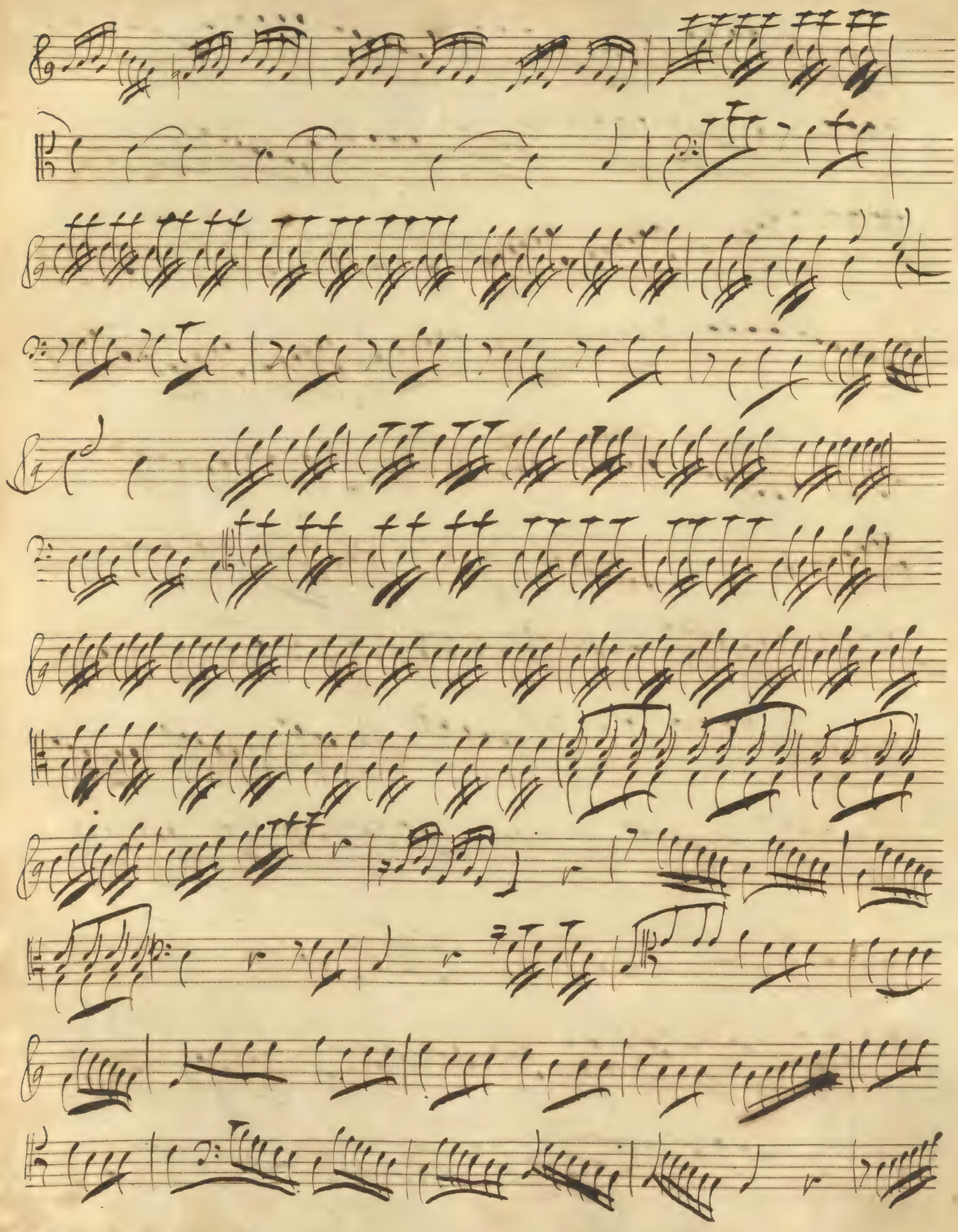
Pious Orgies 1

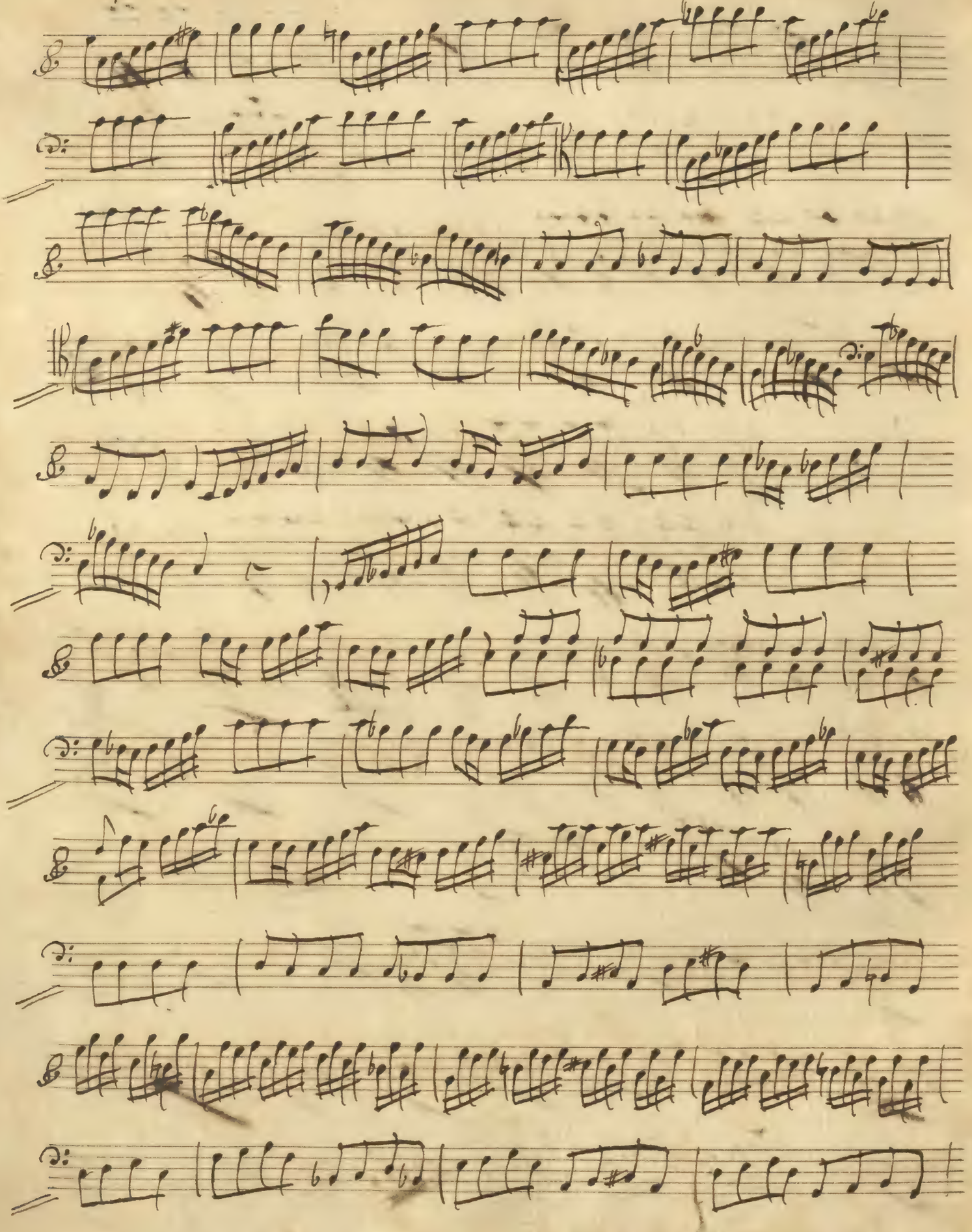
£ 3. 4 6

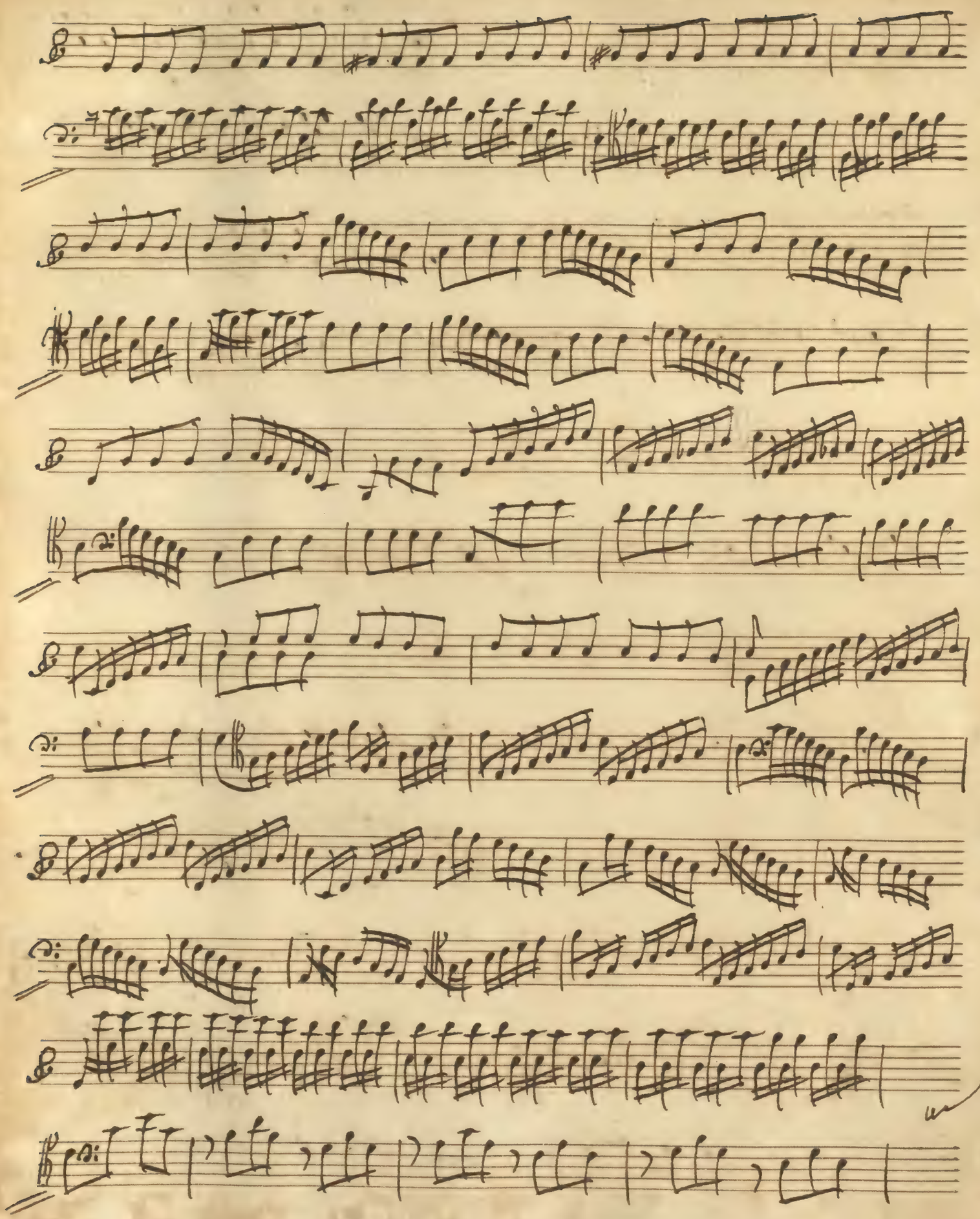


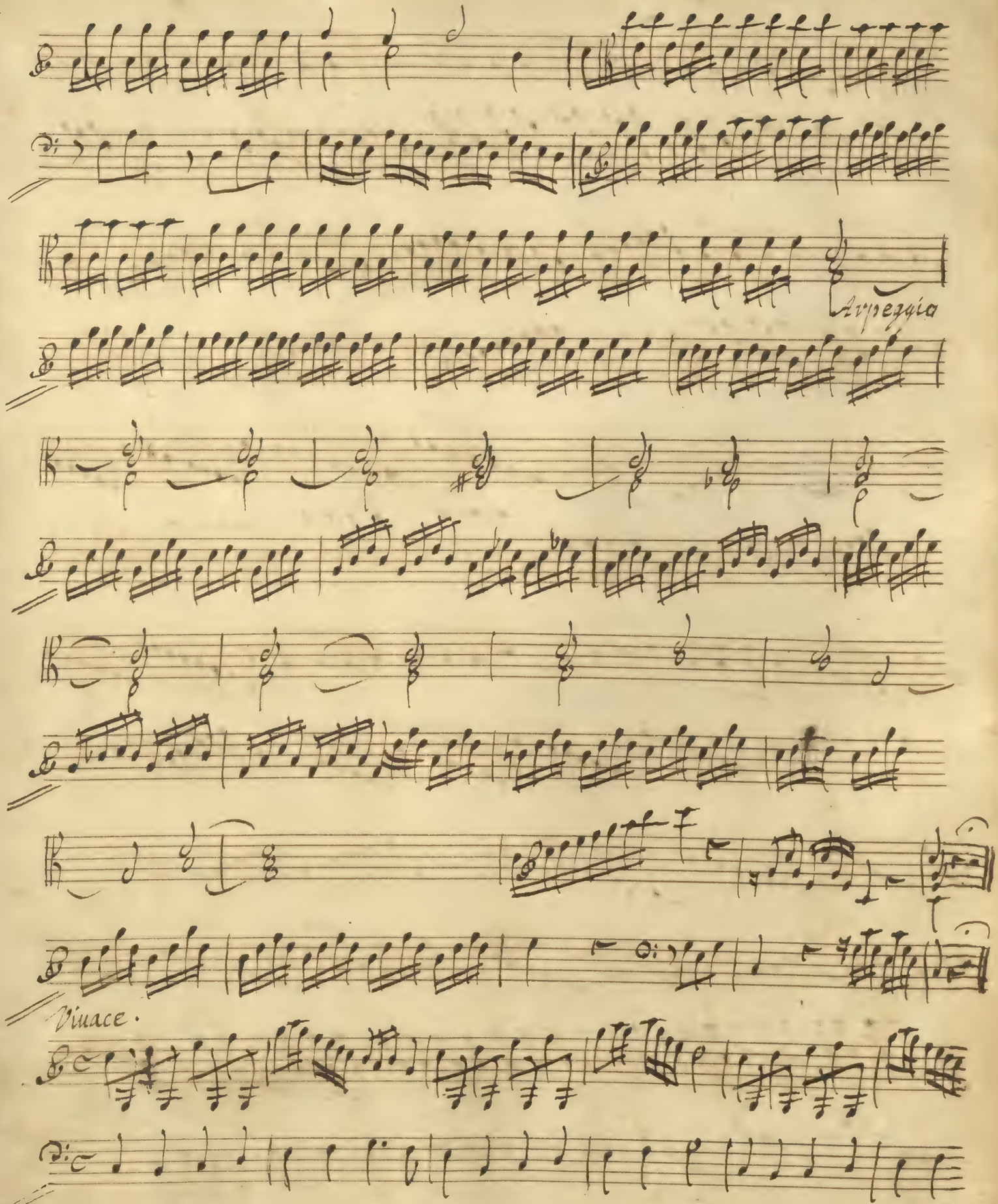






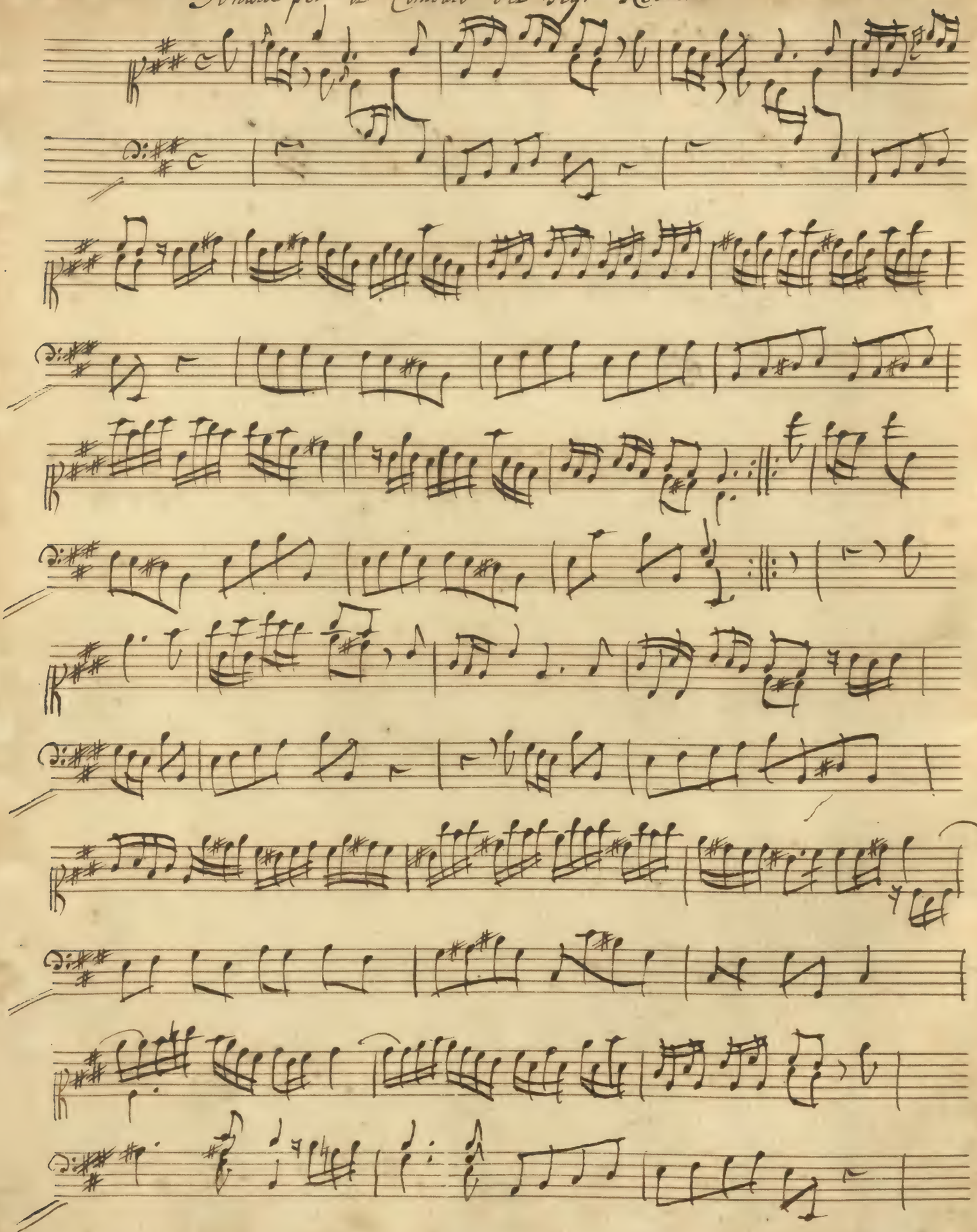


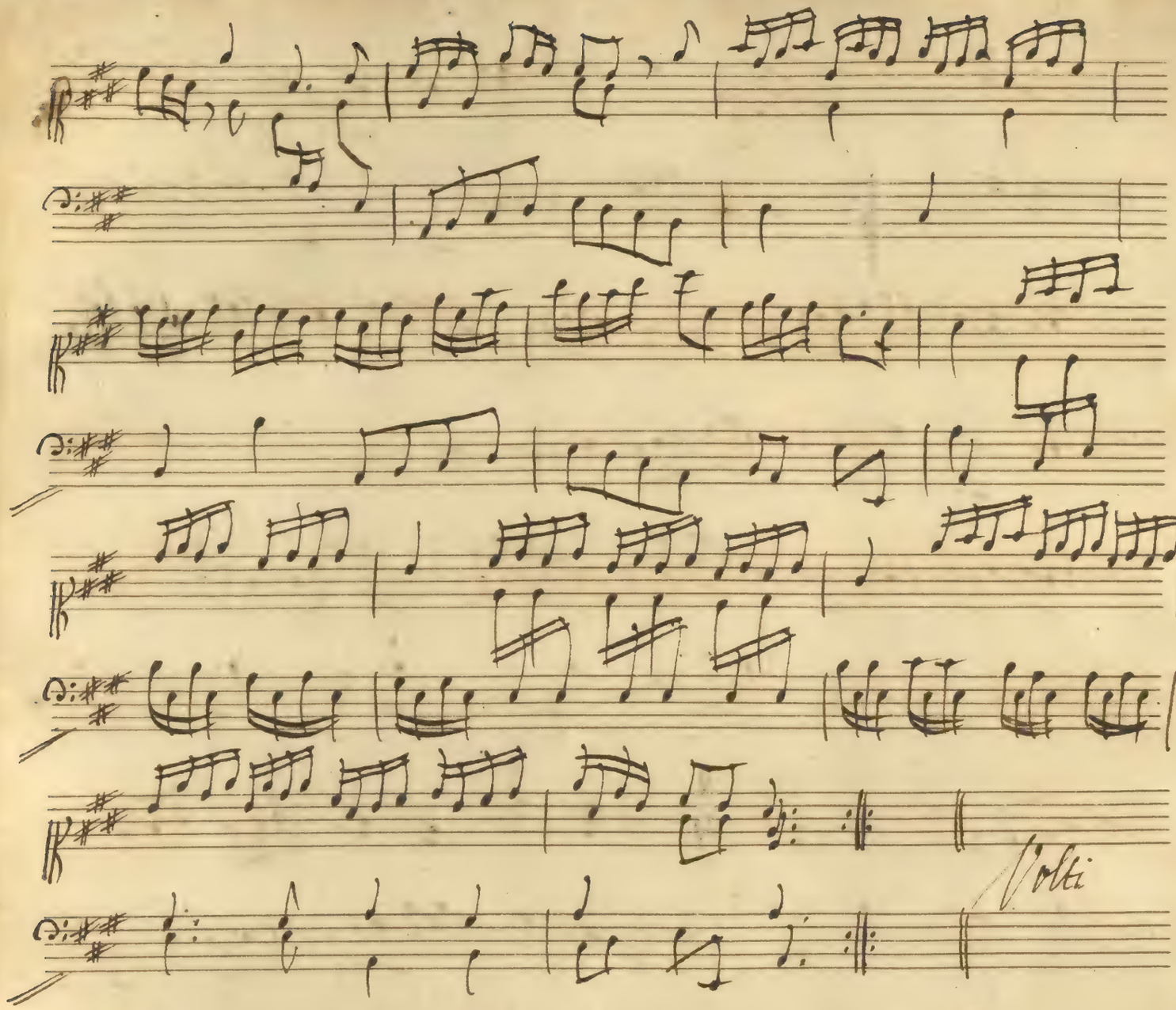


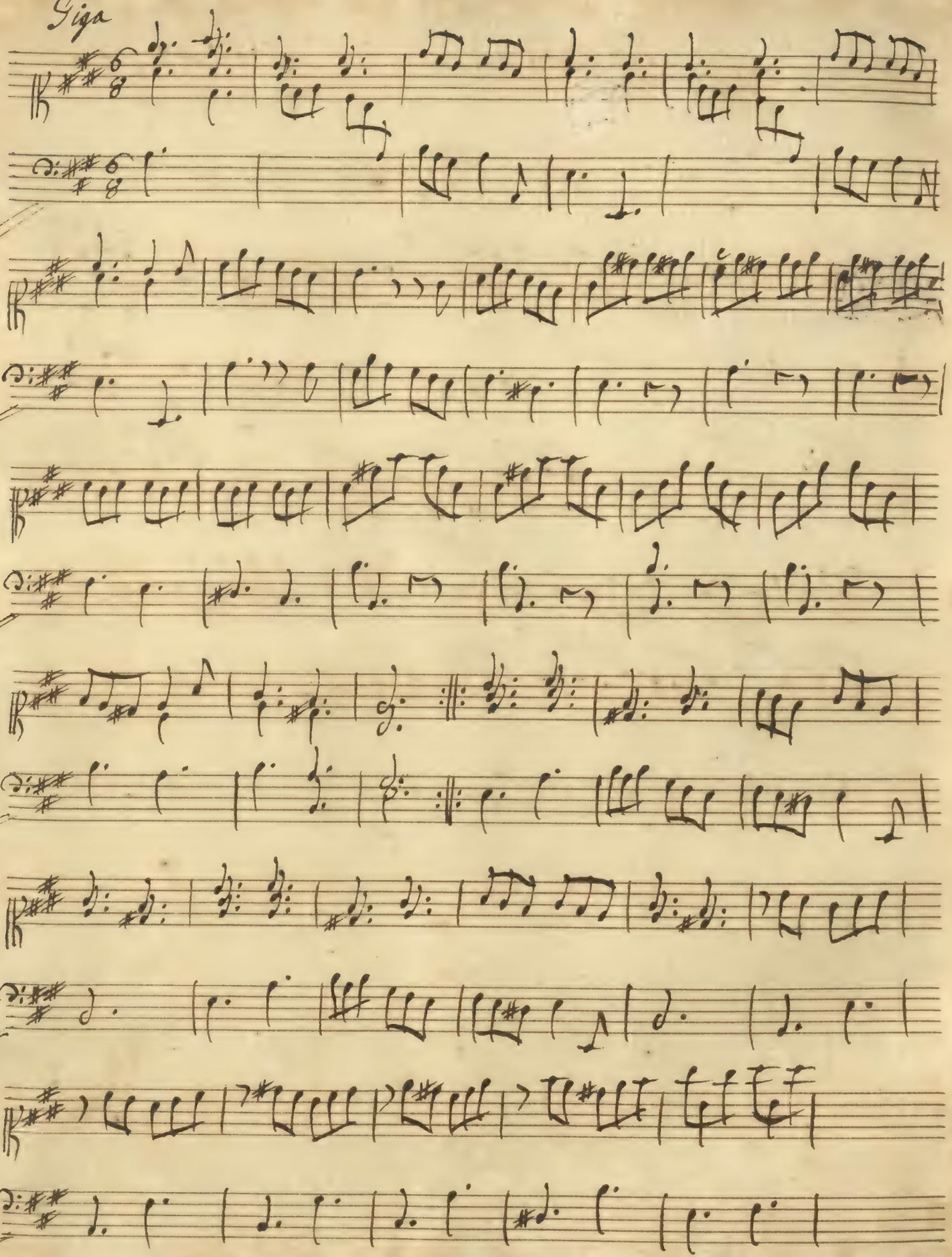

Arpeggio
Vivace.

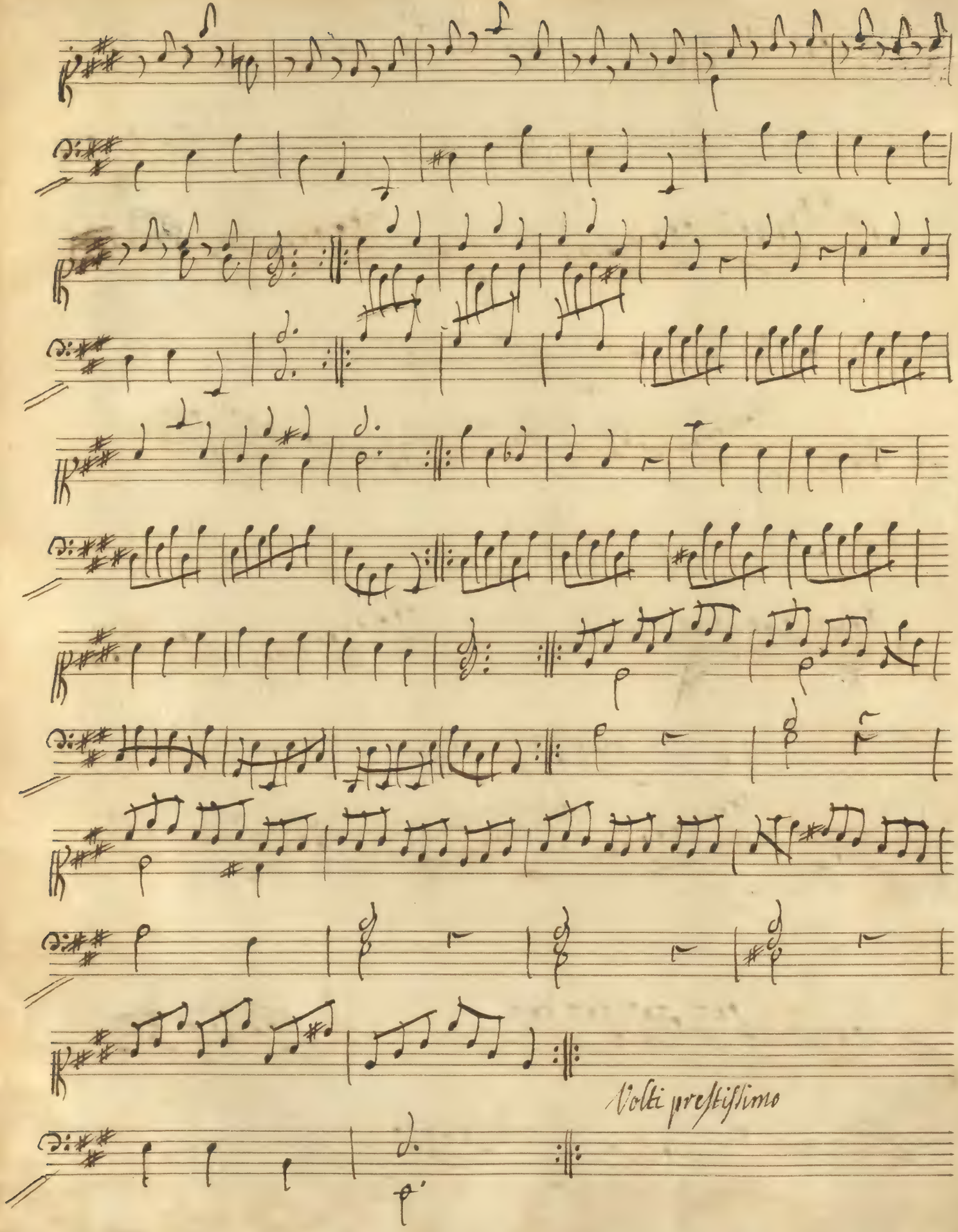
il Fine.

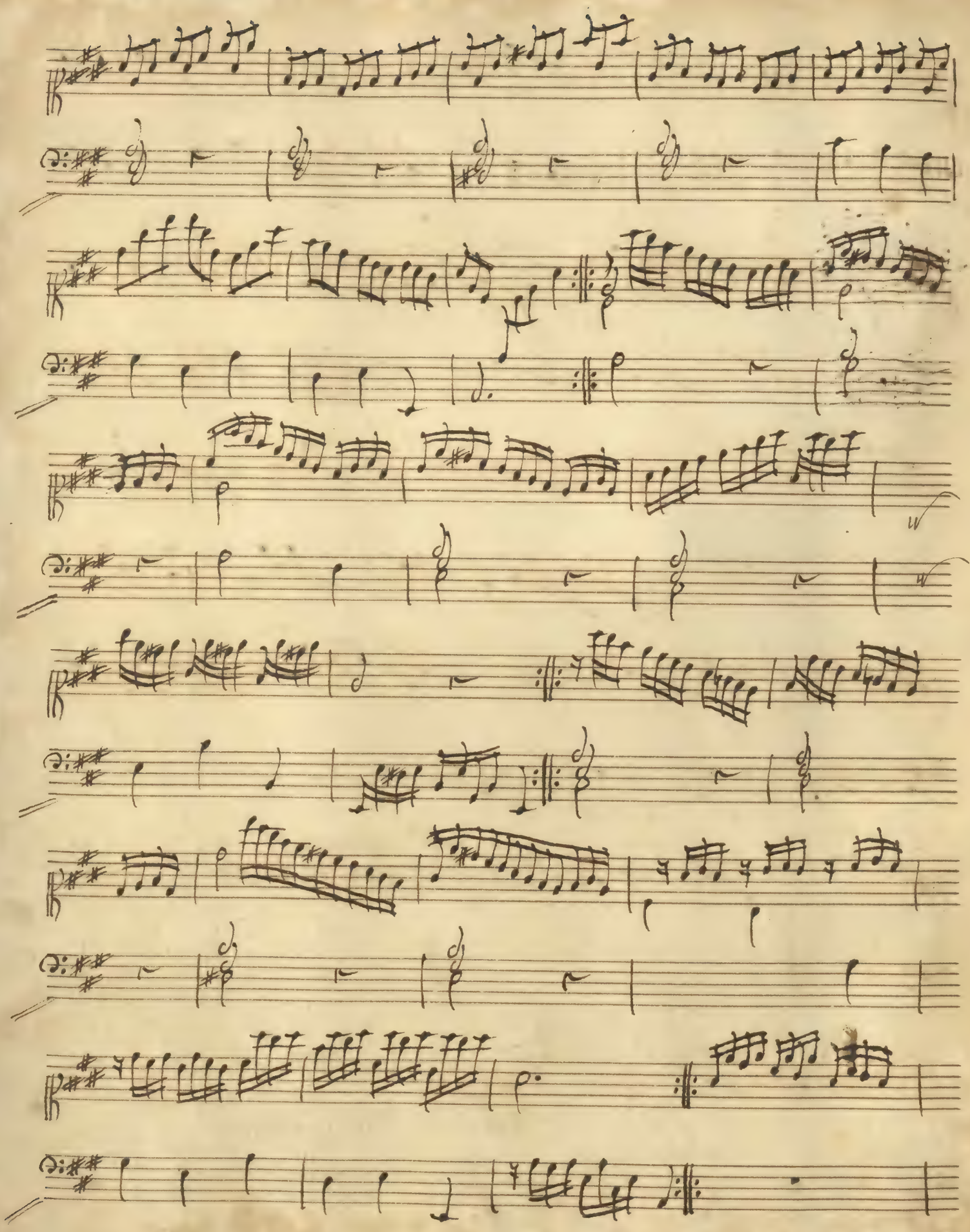
Sonata per il Cimbalo del Sigr Relleri.

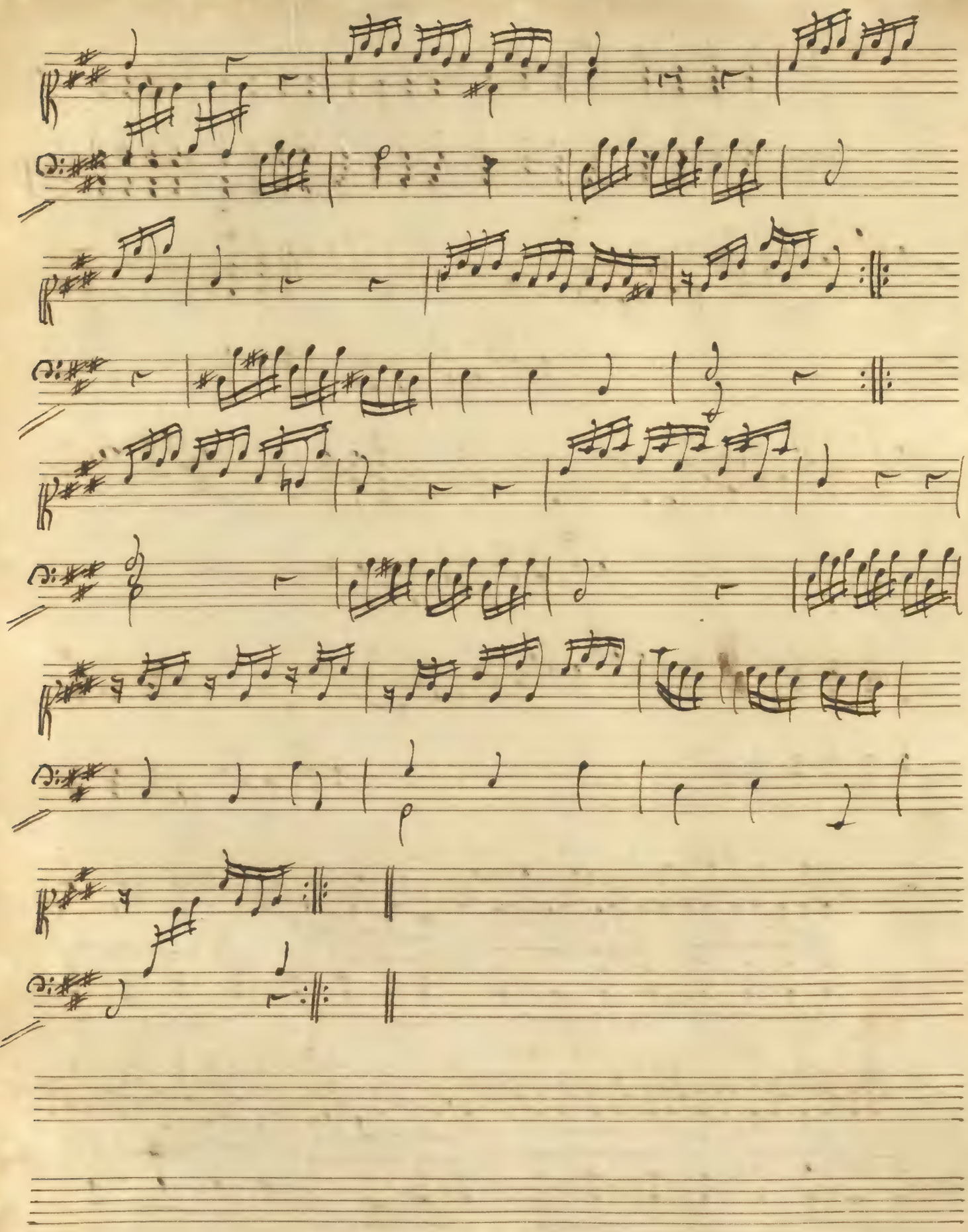


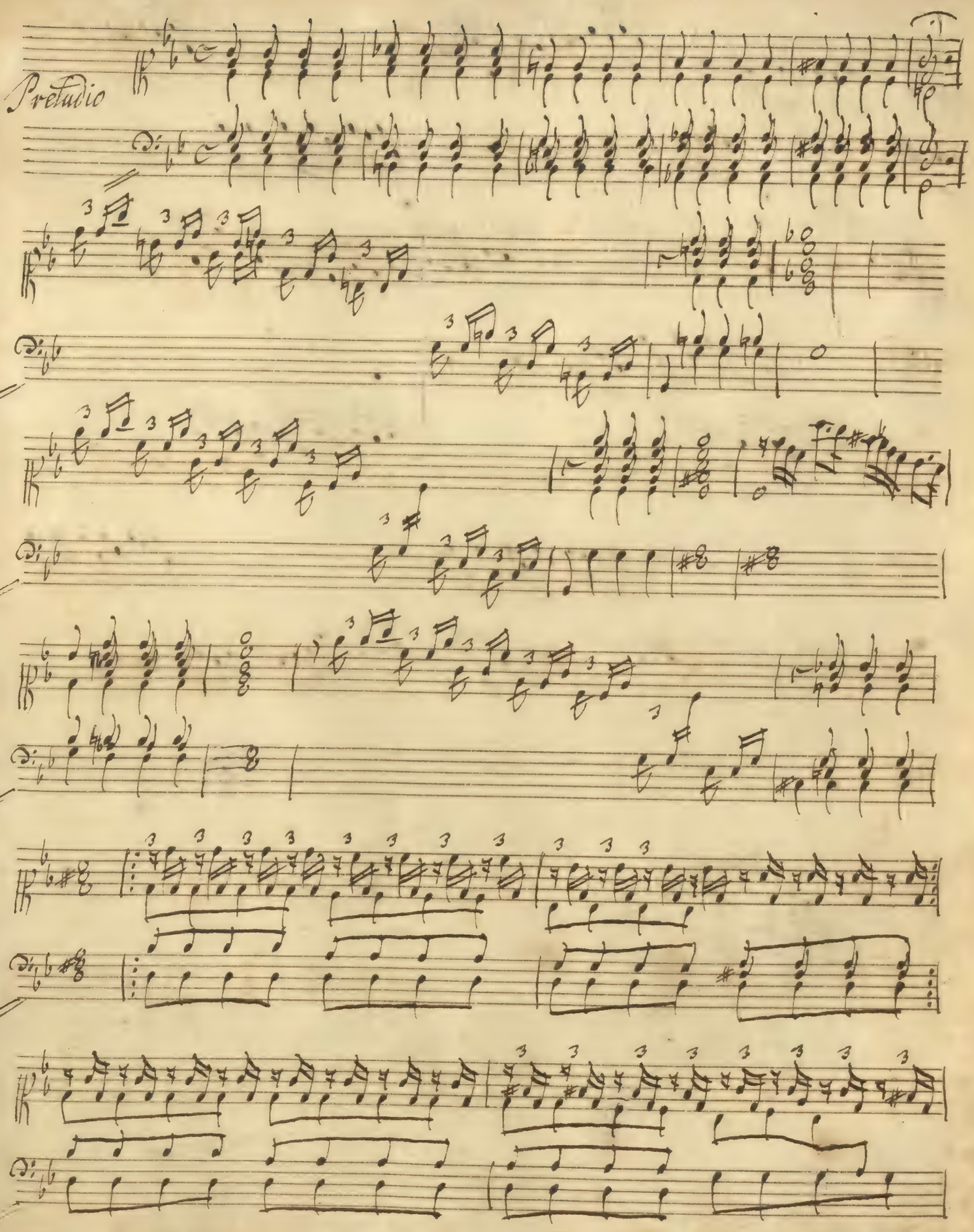

Volti

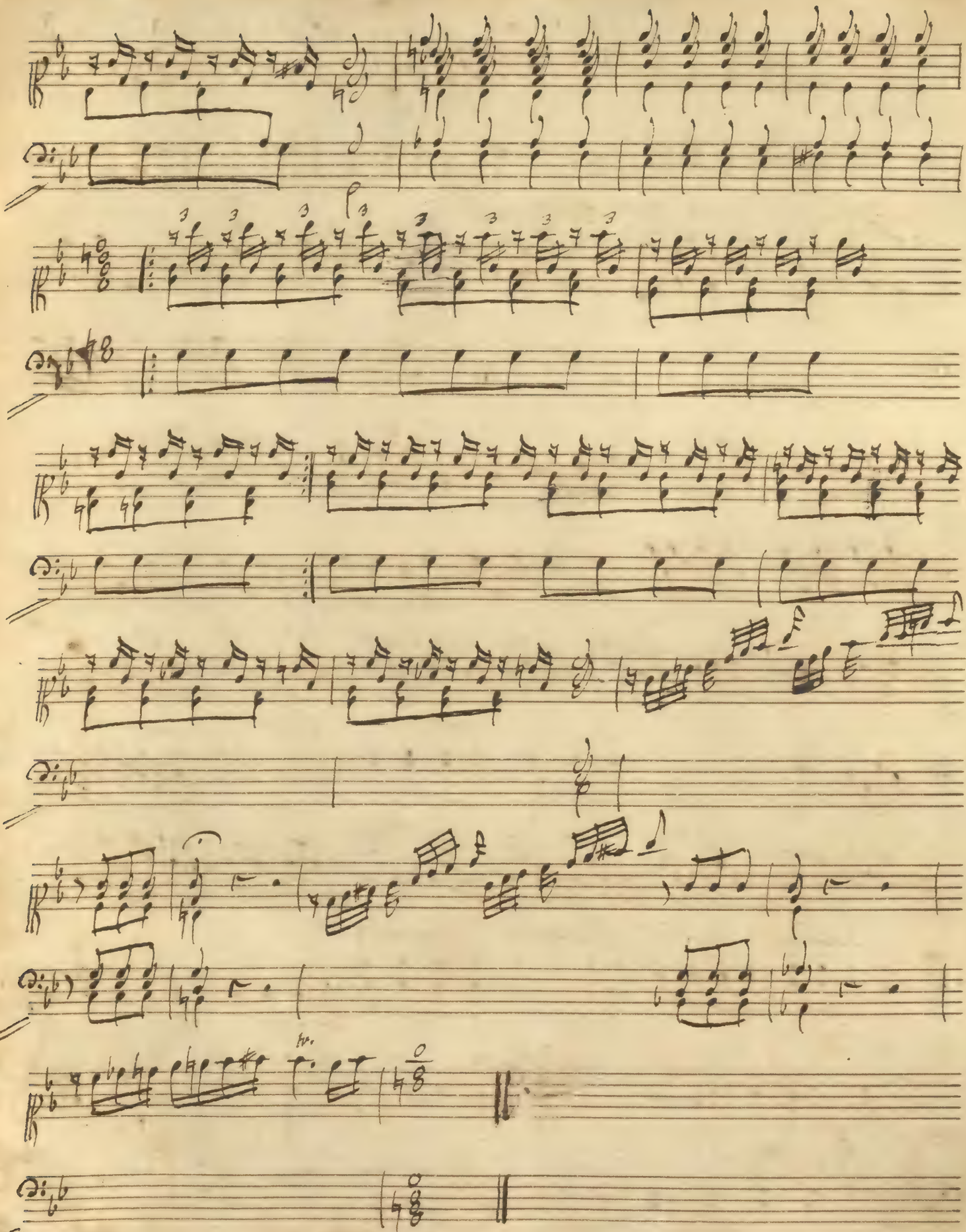

Giga

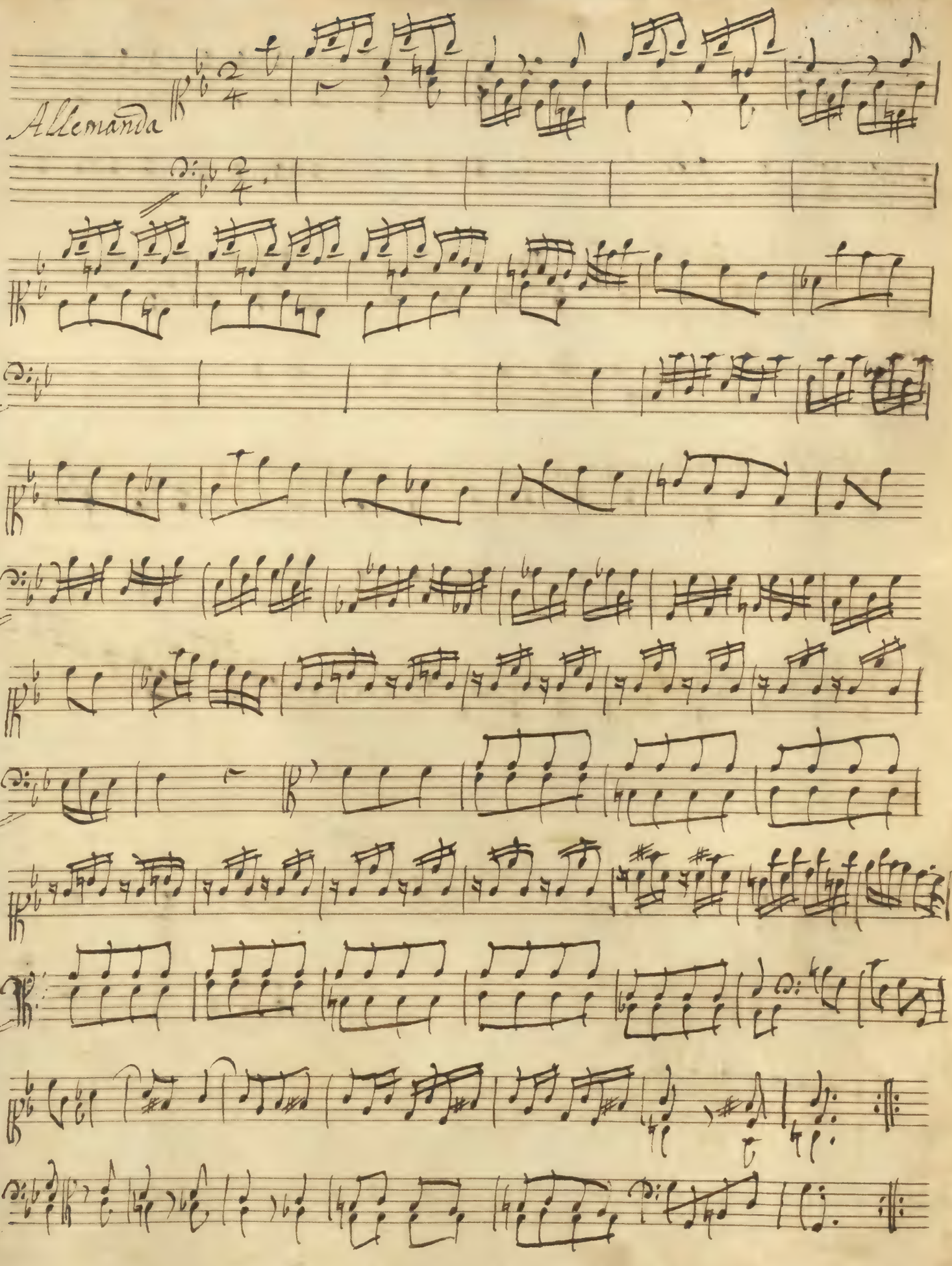

Volti prestissimo

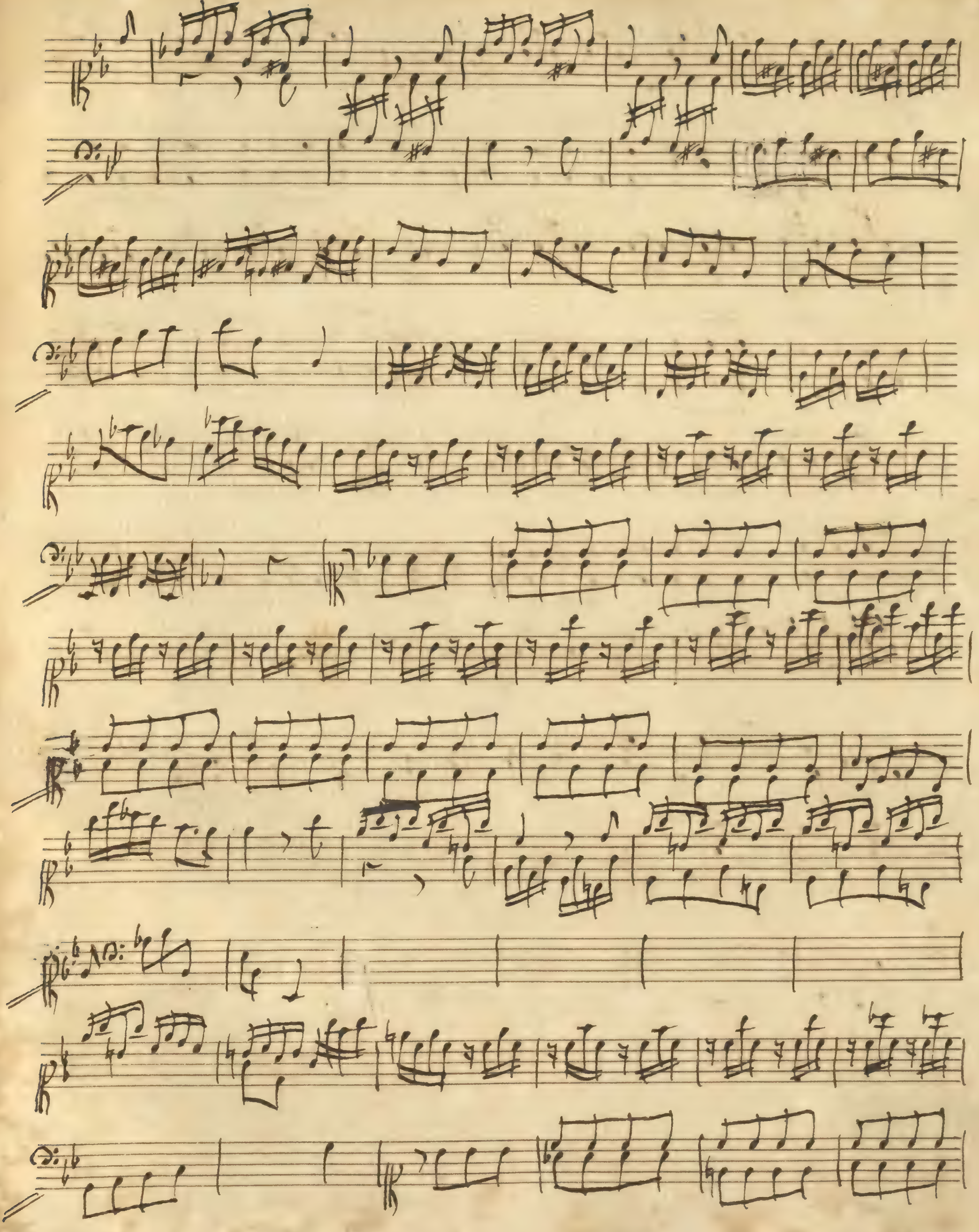


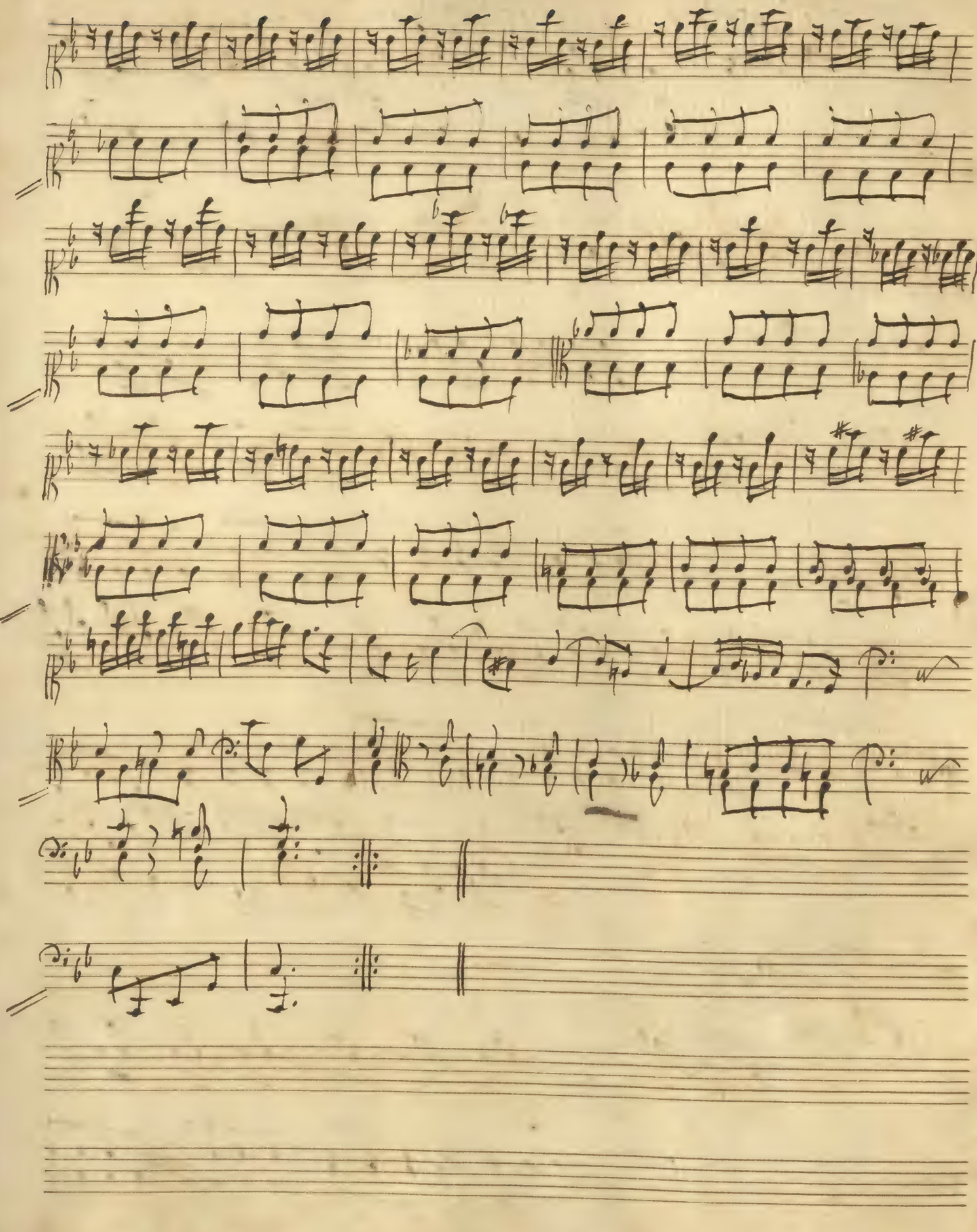


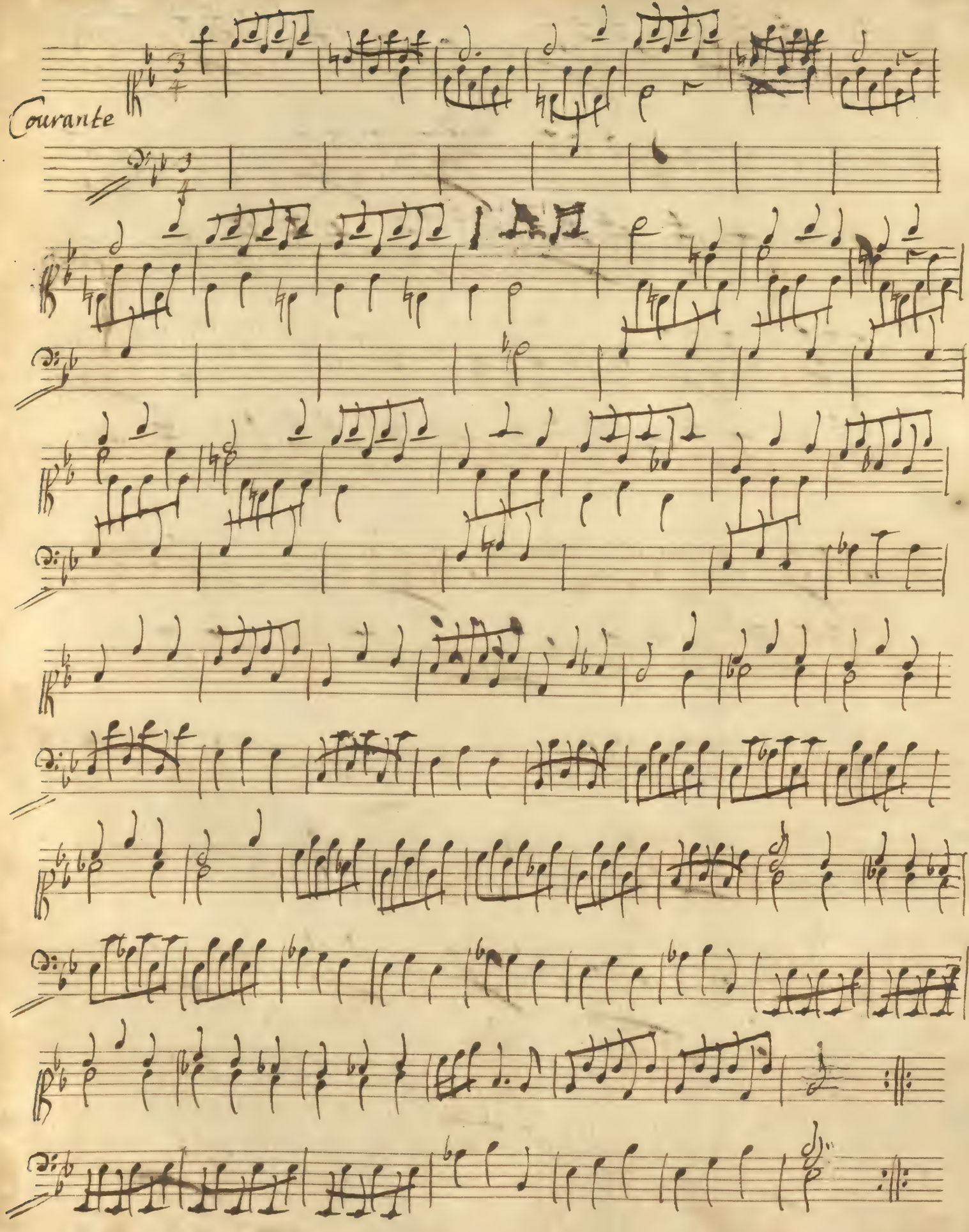

Preludio

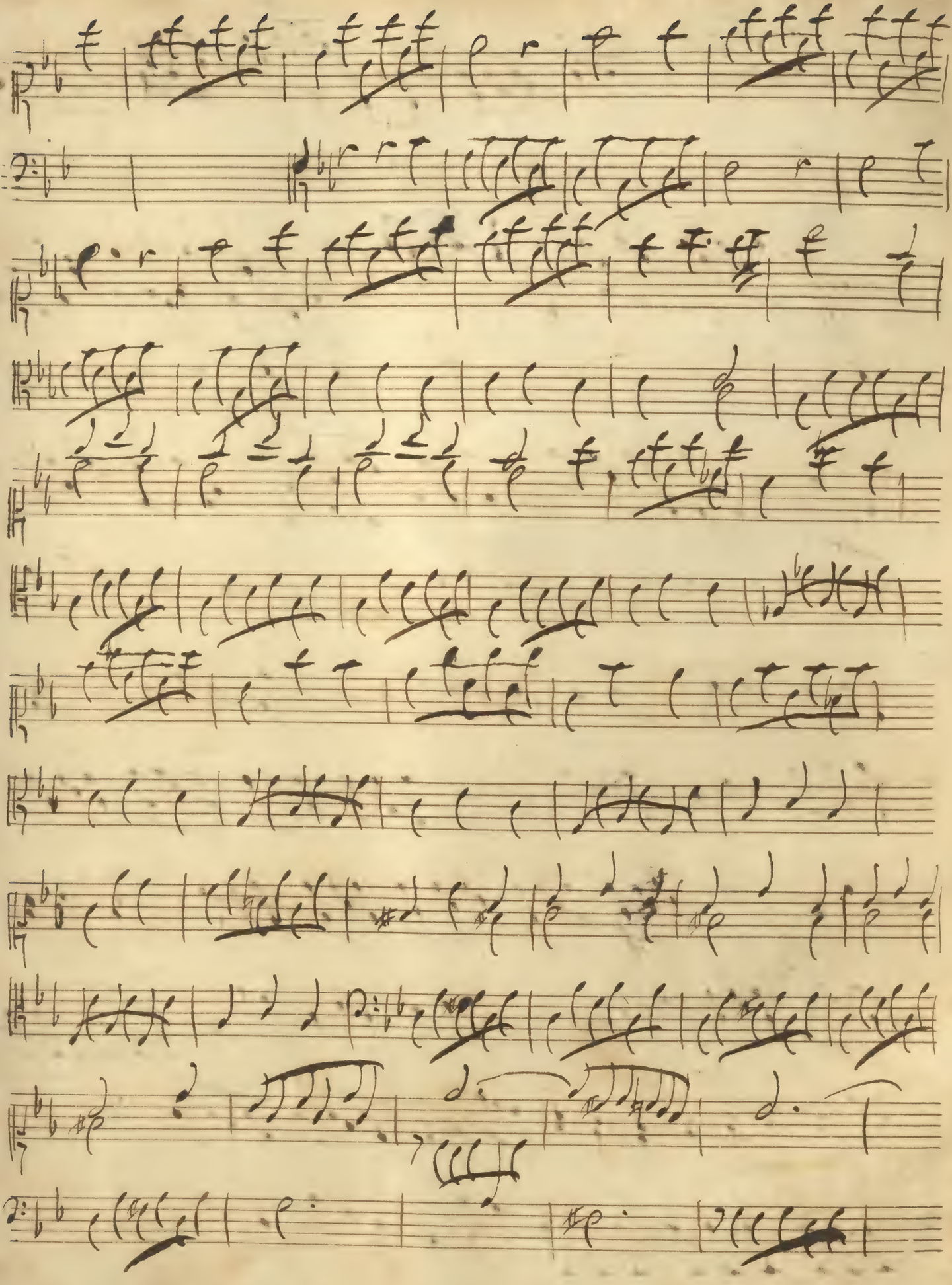


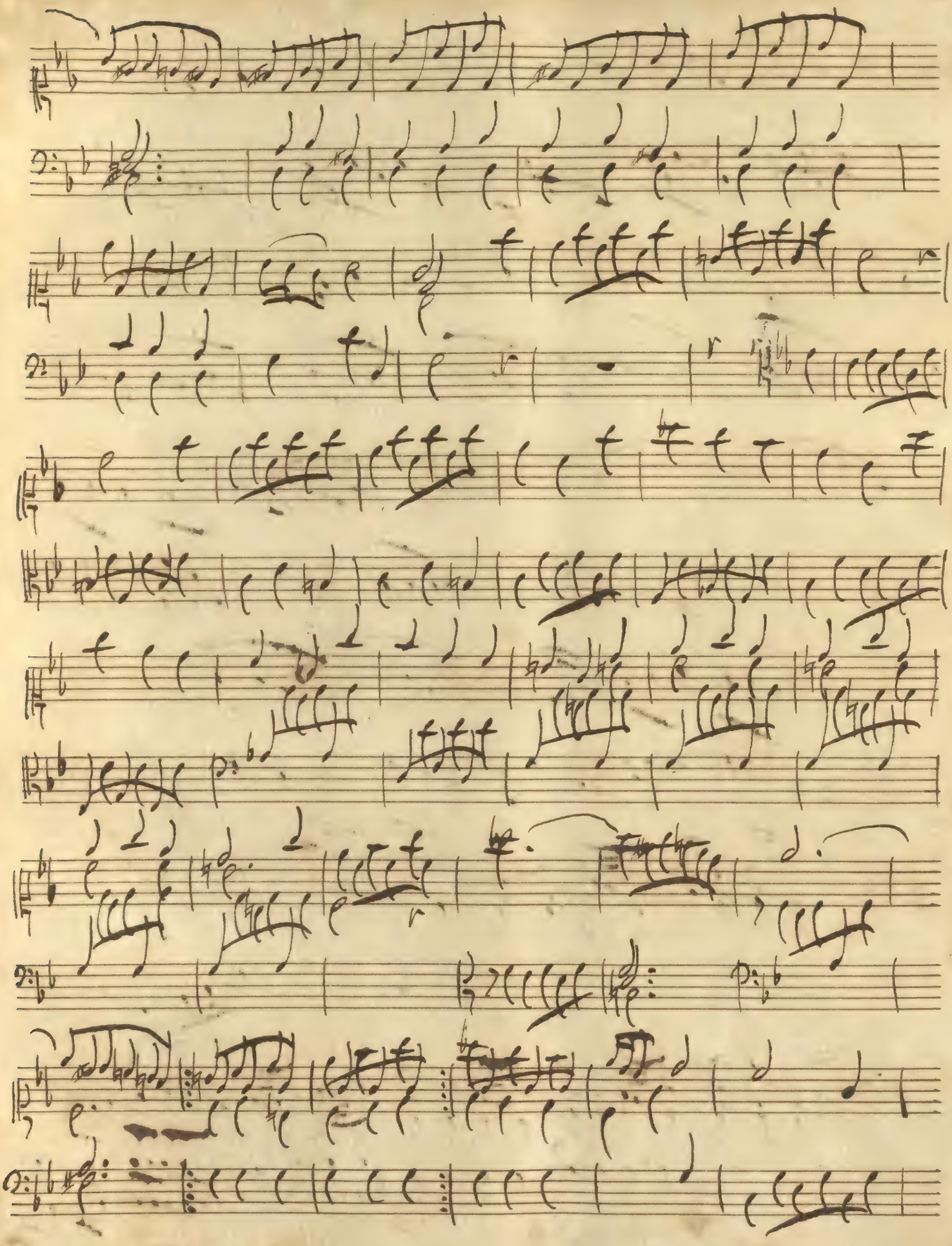

Allemanda

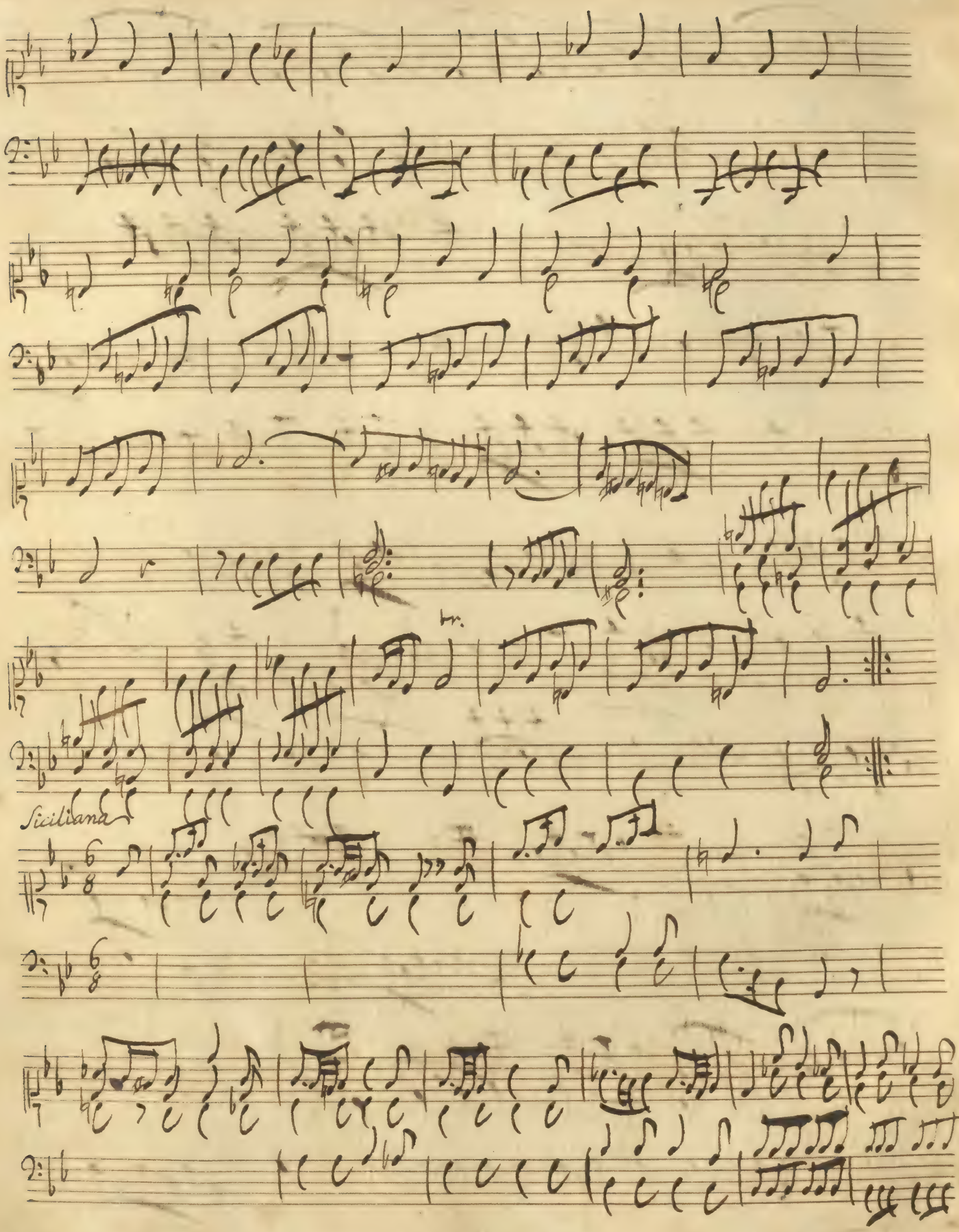


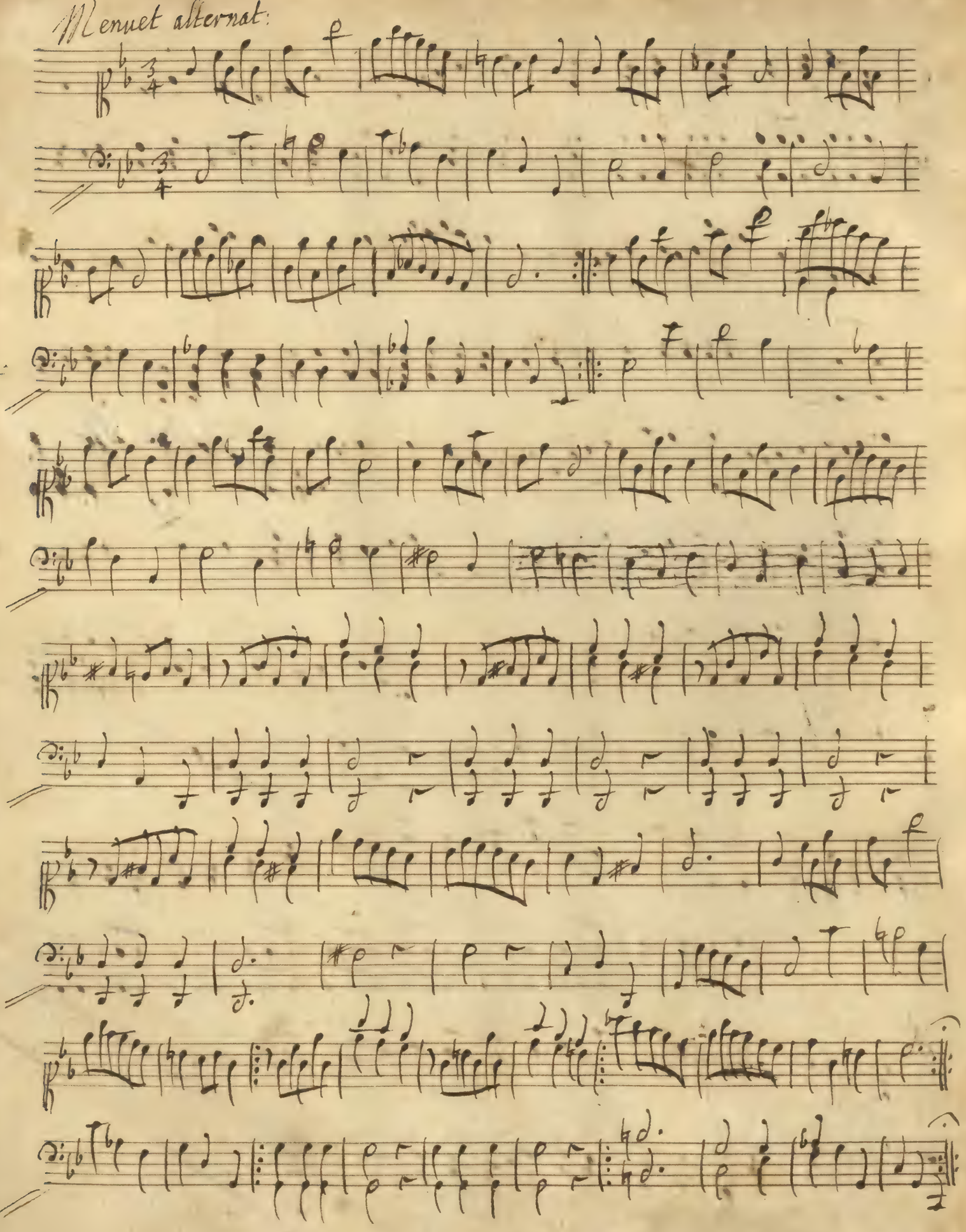


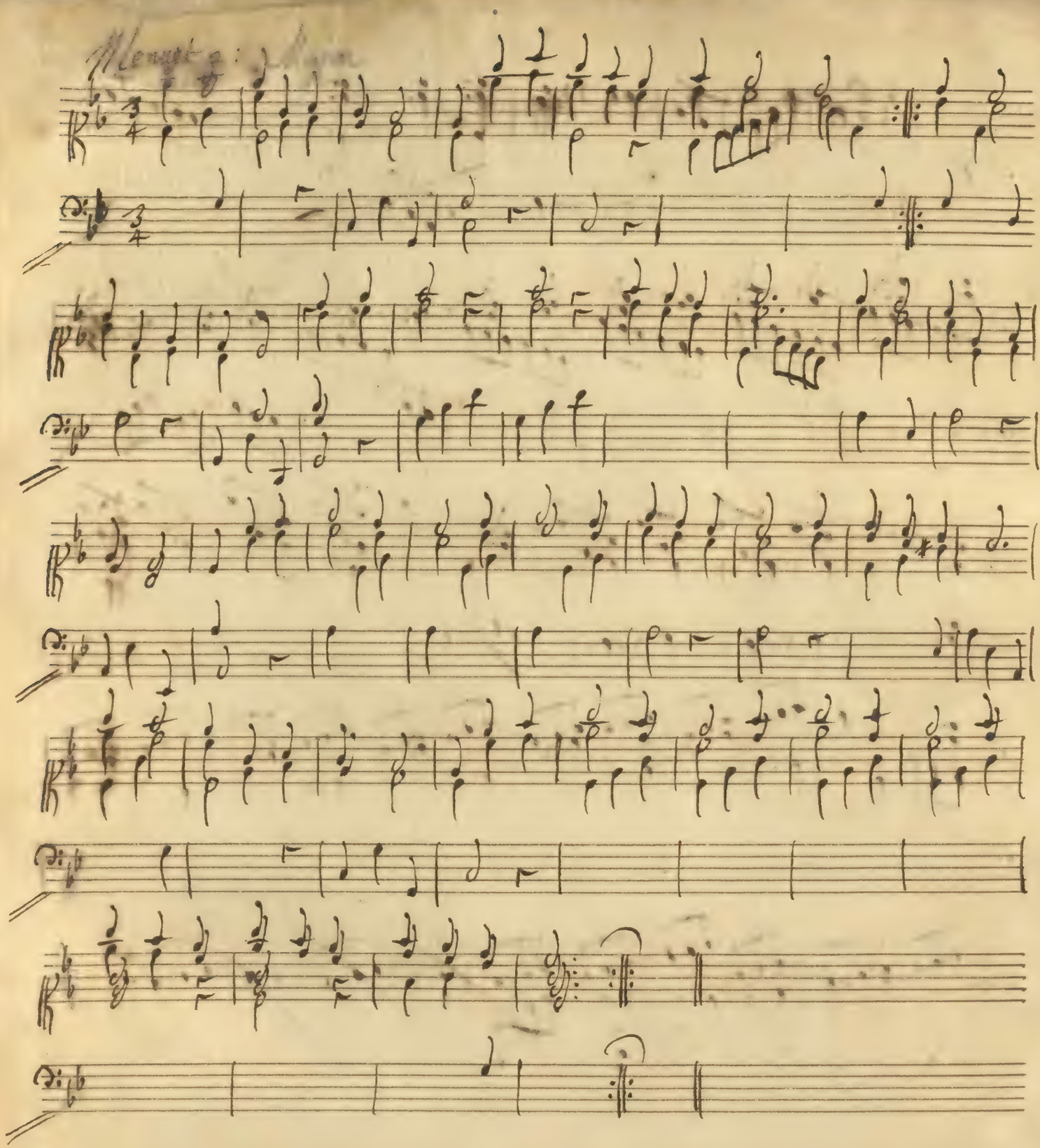

Courante

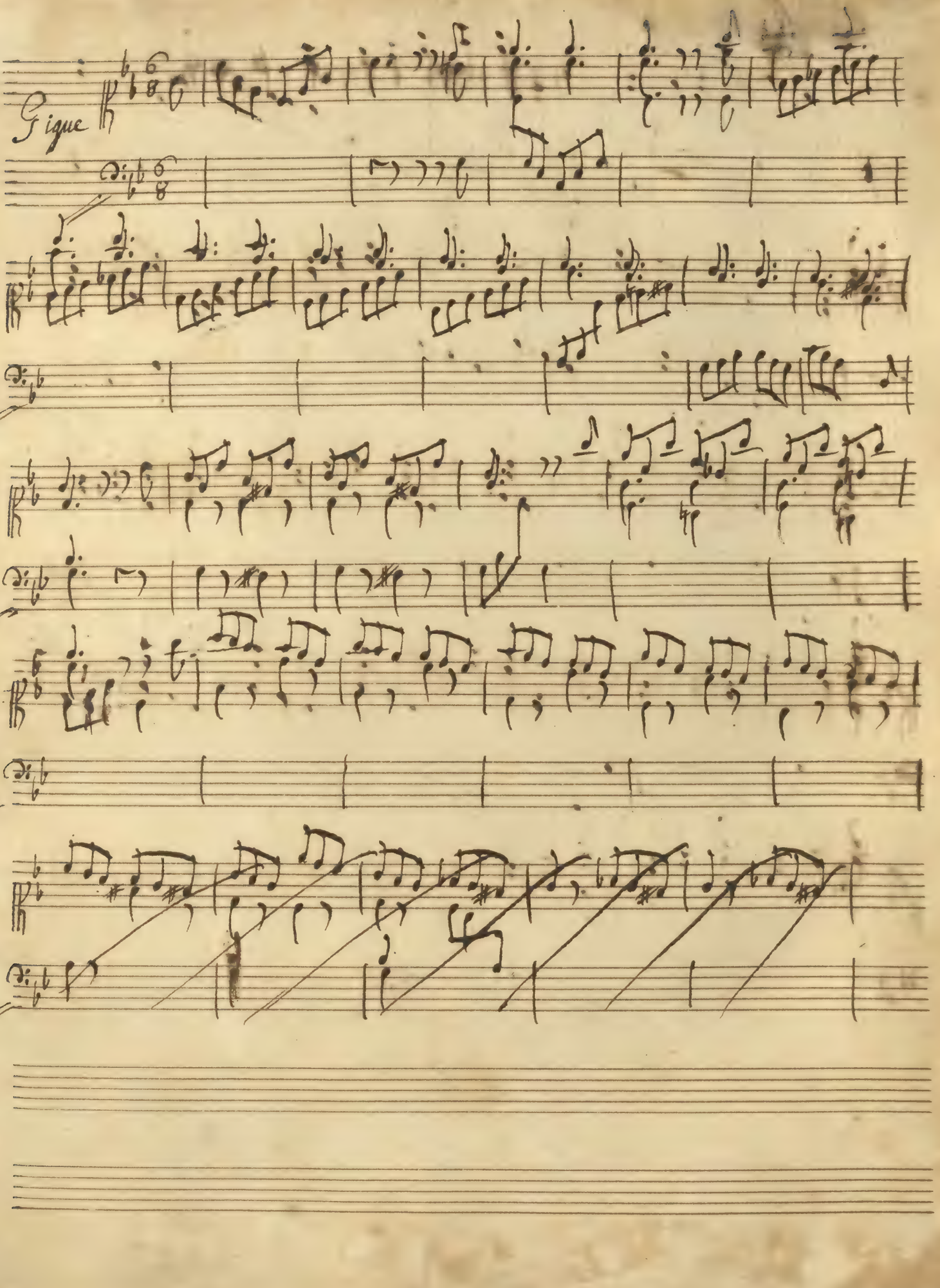


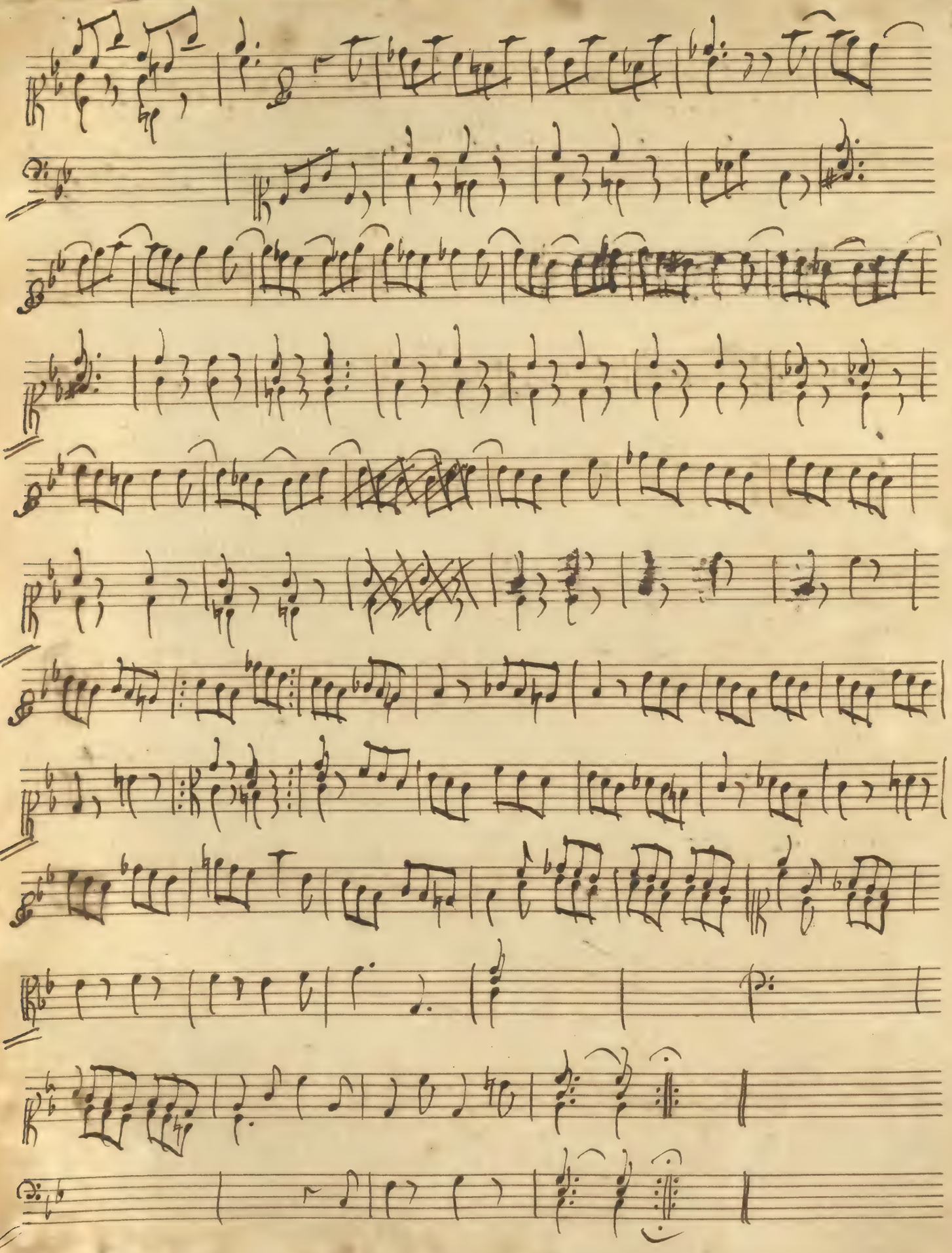



Siciliana


Menuet alternat:

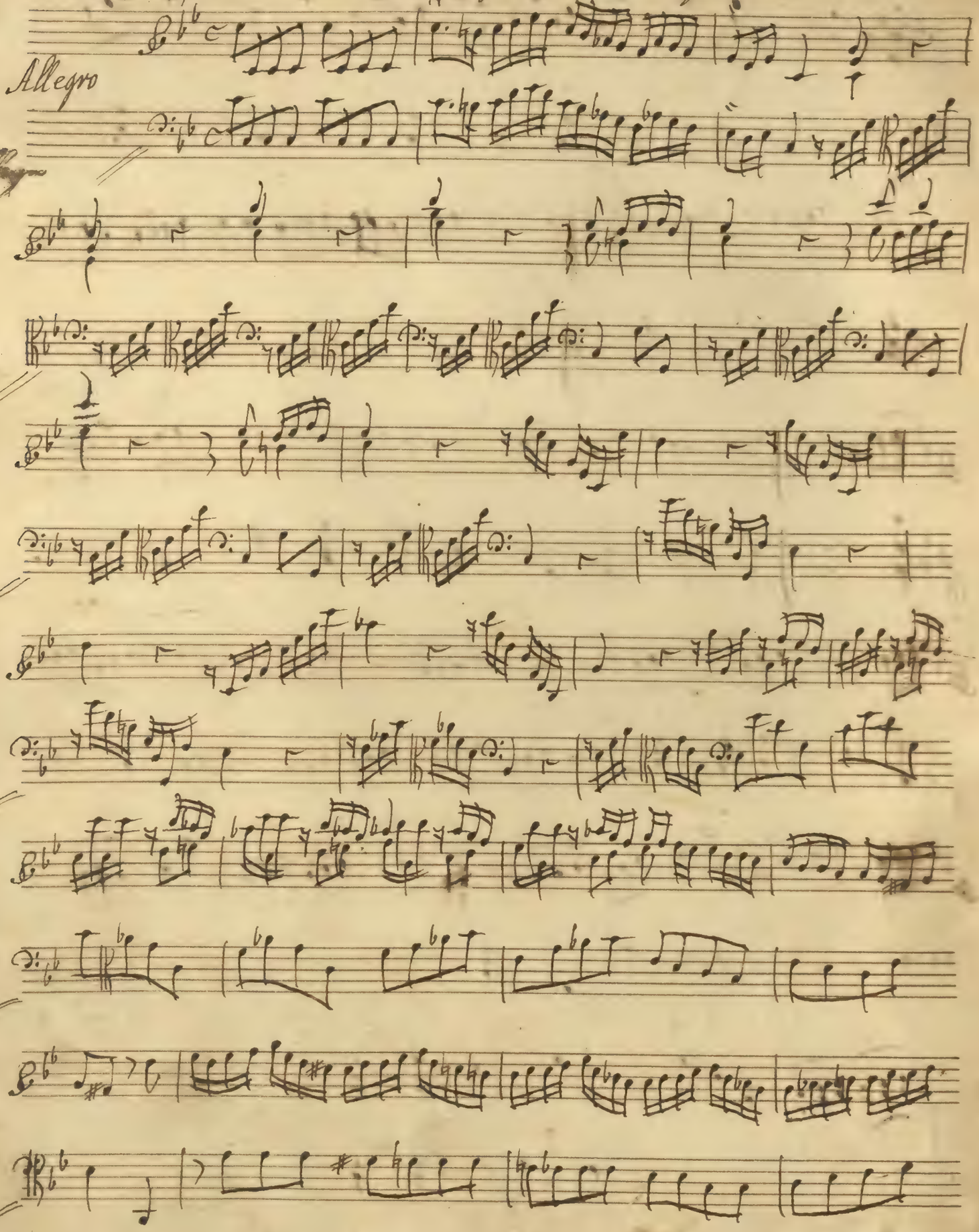

Menuetto

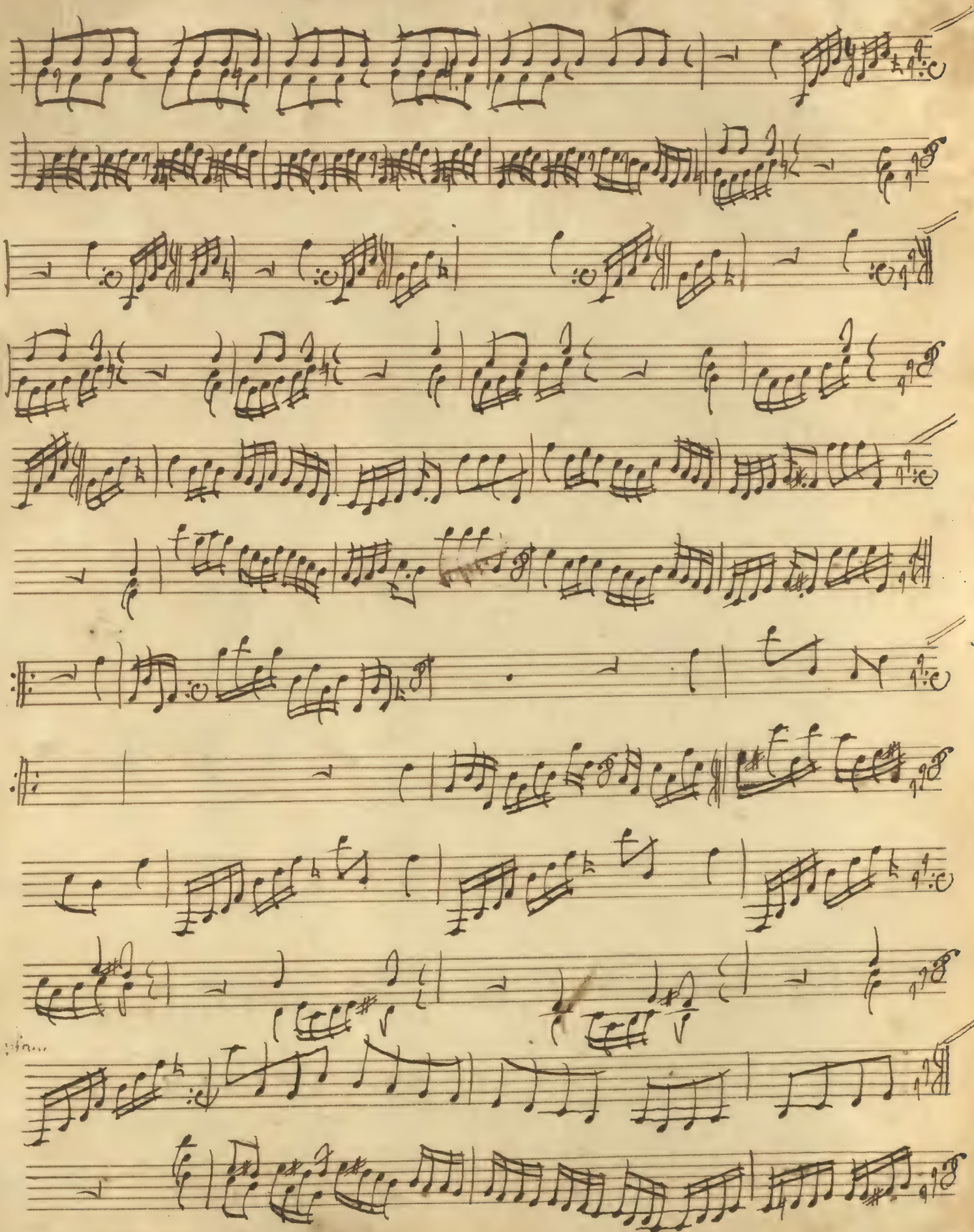

Gigue

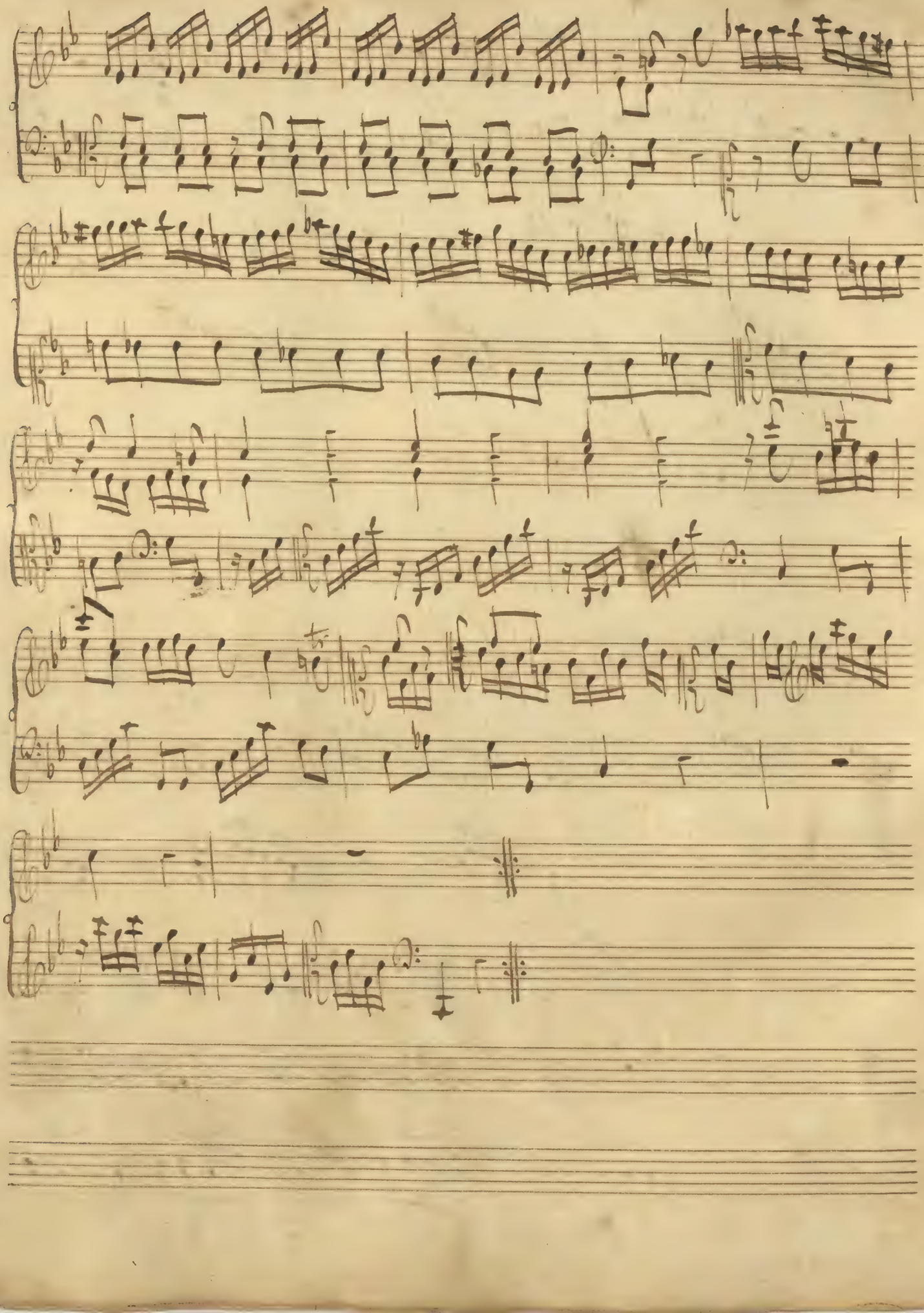


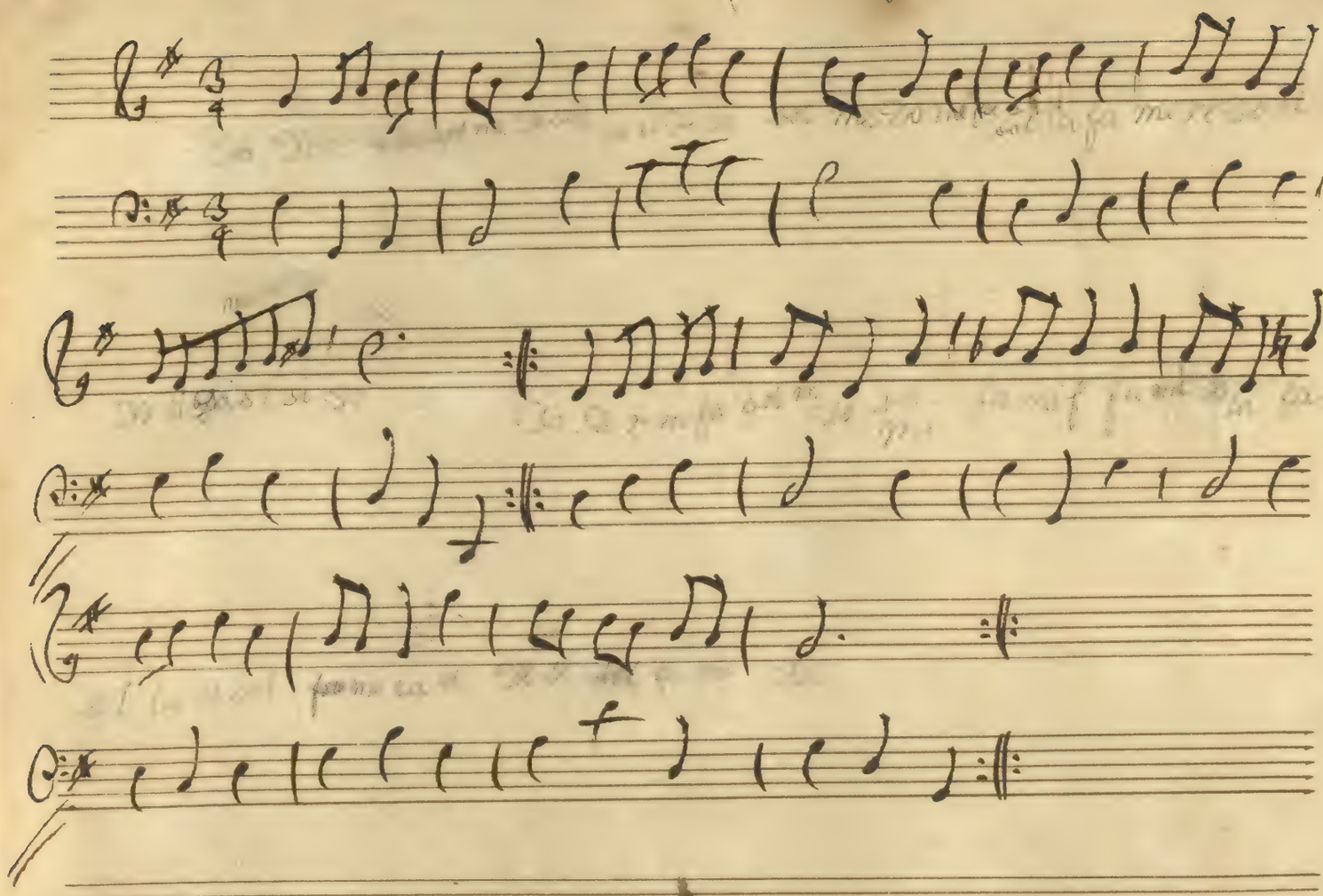
Toccata per il Cembalo del Sig.r Domenico Scarlatti.

Allegro

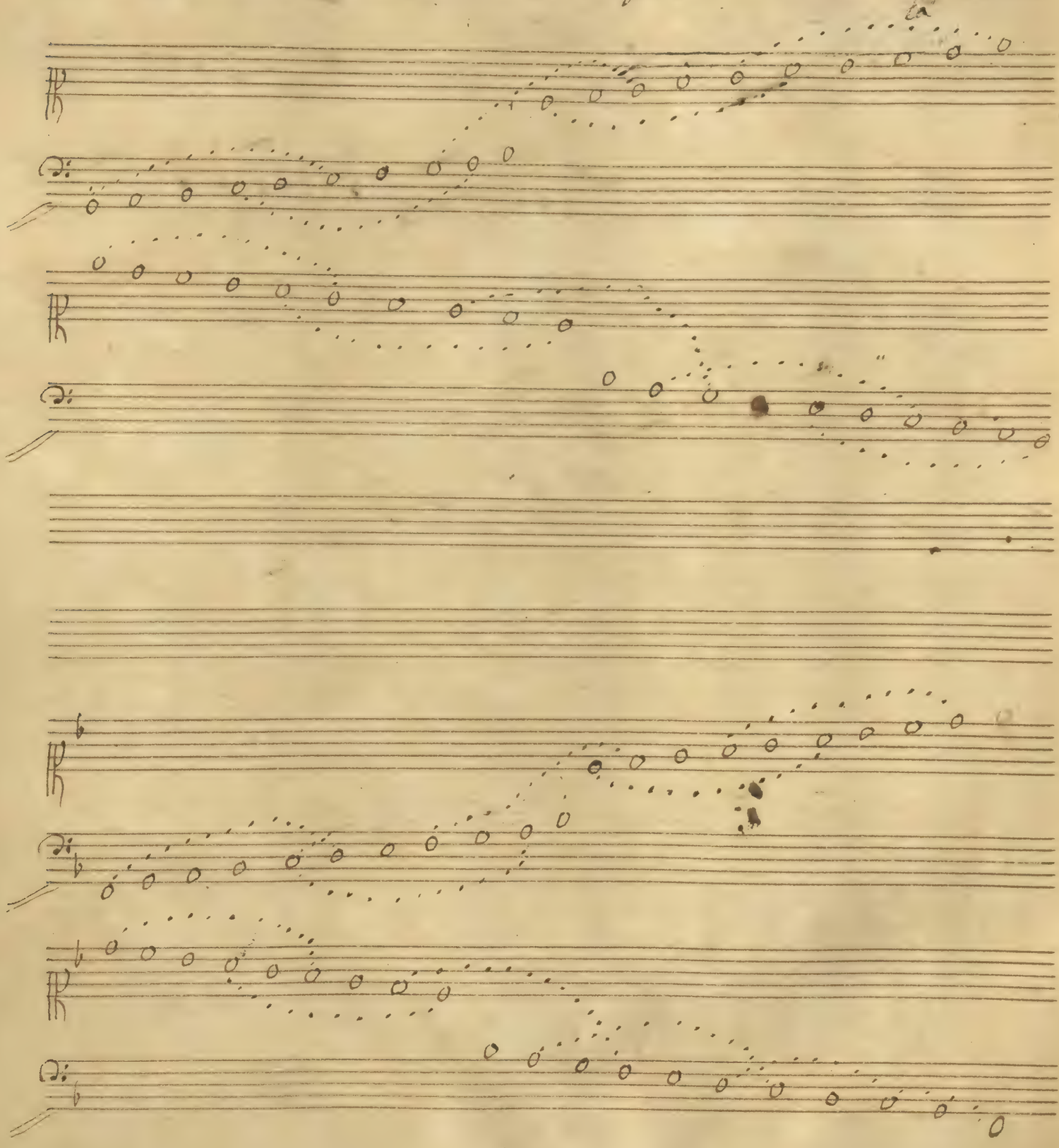




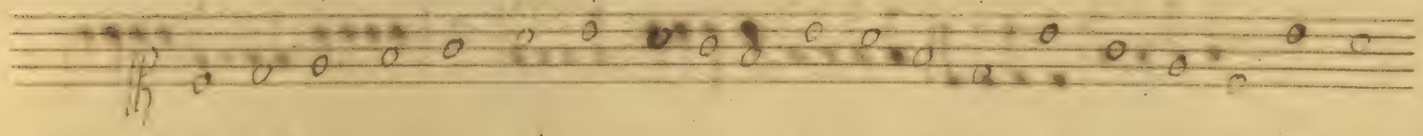




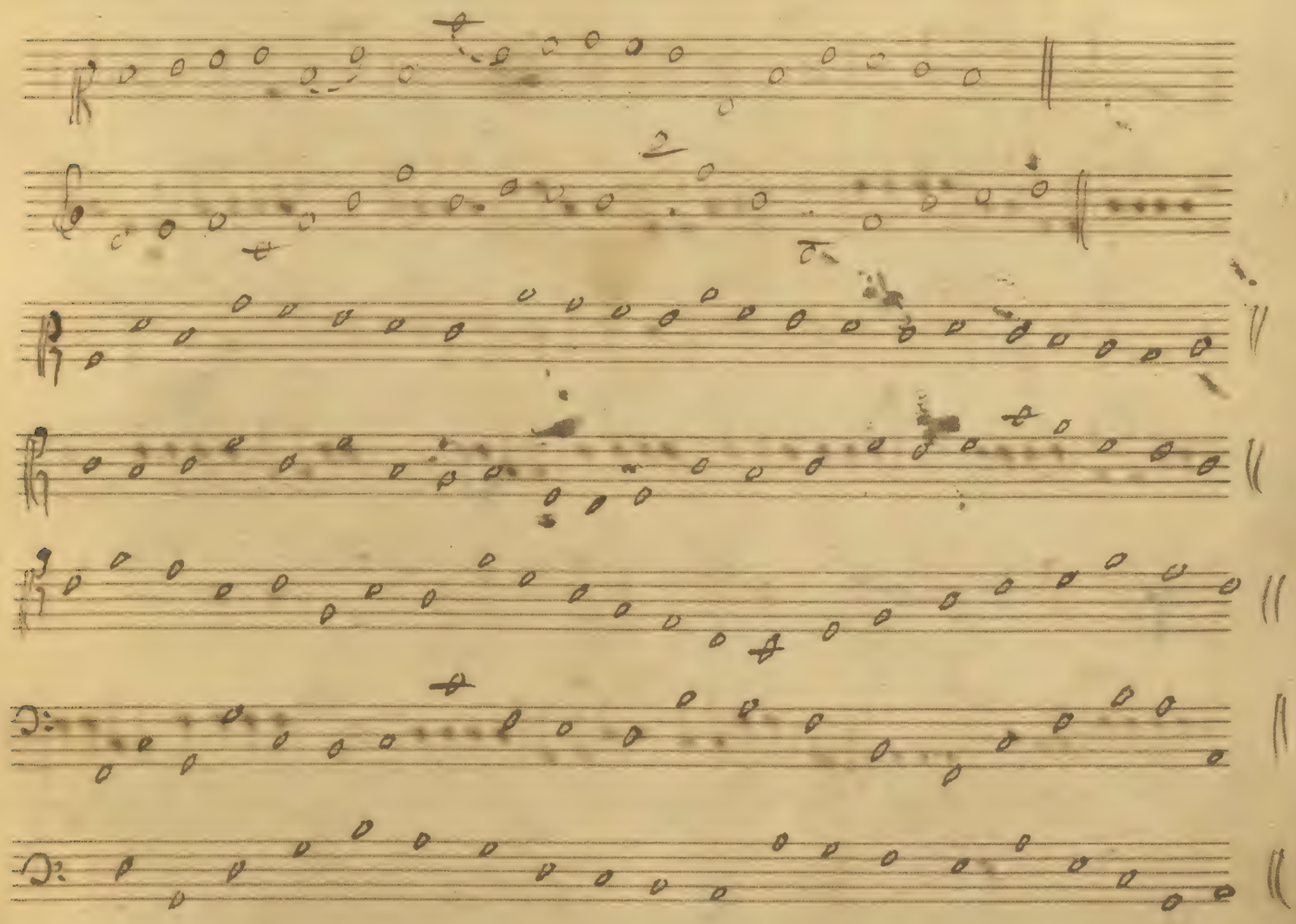
In rising from one Hexachord to the next above, we begin to Change
descending below
the 5 before the Fa of the following Hexachord and call it Re
la

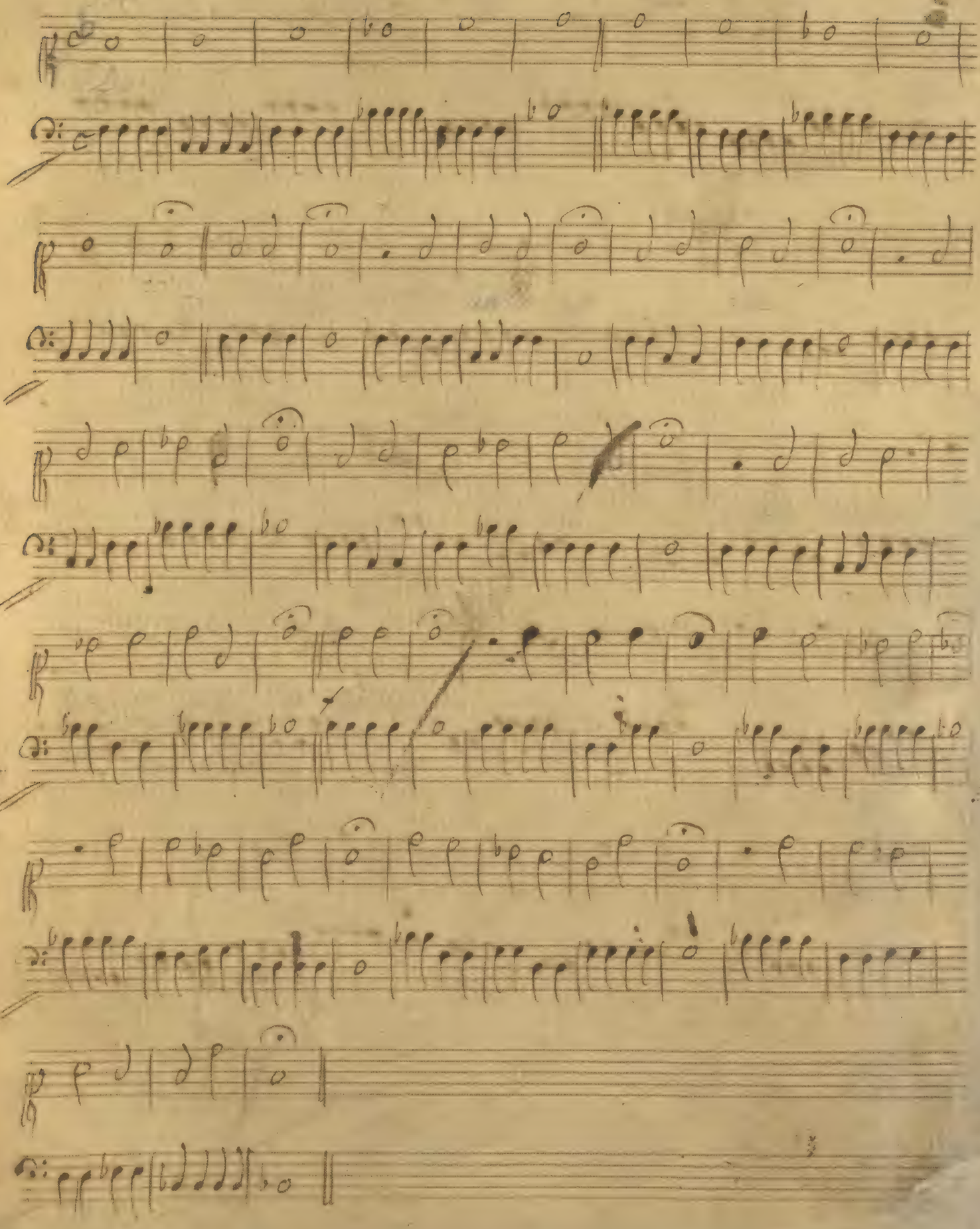


One degree aboue la in the Natural Hexachord is call'd Fà without changing the 3.d before in to Rè



The Tritonus or superfluos Forth, the semidiapente or defective 5.th, The difective or superfluos diapason, all are made perfect by the taking of or adding a semitone minor.





Conchords are the 1. 3. 4. 5. 6.

Duplicats 8. 10. 11. 12. 13

Triplicats 15. 17. 18. 19. 20.

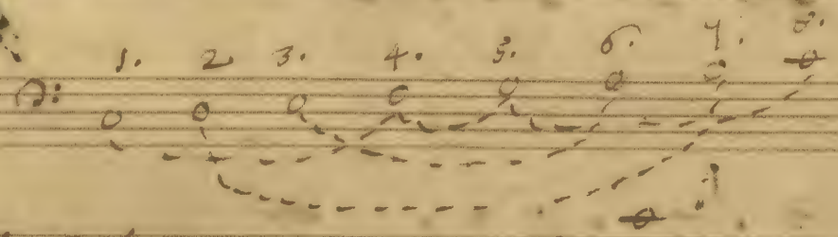
Perfect Conchords are the — — 1. 4. 5 } they admit no
8. 11. 12 } alteration
15. 18. 19. }

Imperfect Conchords are the 3. 6 } they admit the alteration
10. 13. } of a Minor semitone
17. 20. }

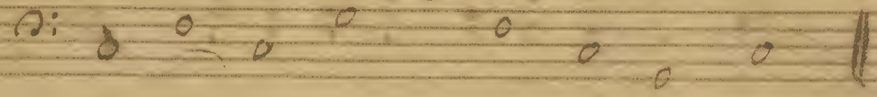
Dischords are the — — 2 — 7. } they also admit the alte-
9. 14. } ration of a Minor
16. 21. } semitone

Comonchords are the 1. 3. 5. | 3. 5. 8 | 5. 8. 10 | These are the harmony of the perfect Conchords of any key or Mode given.

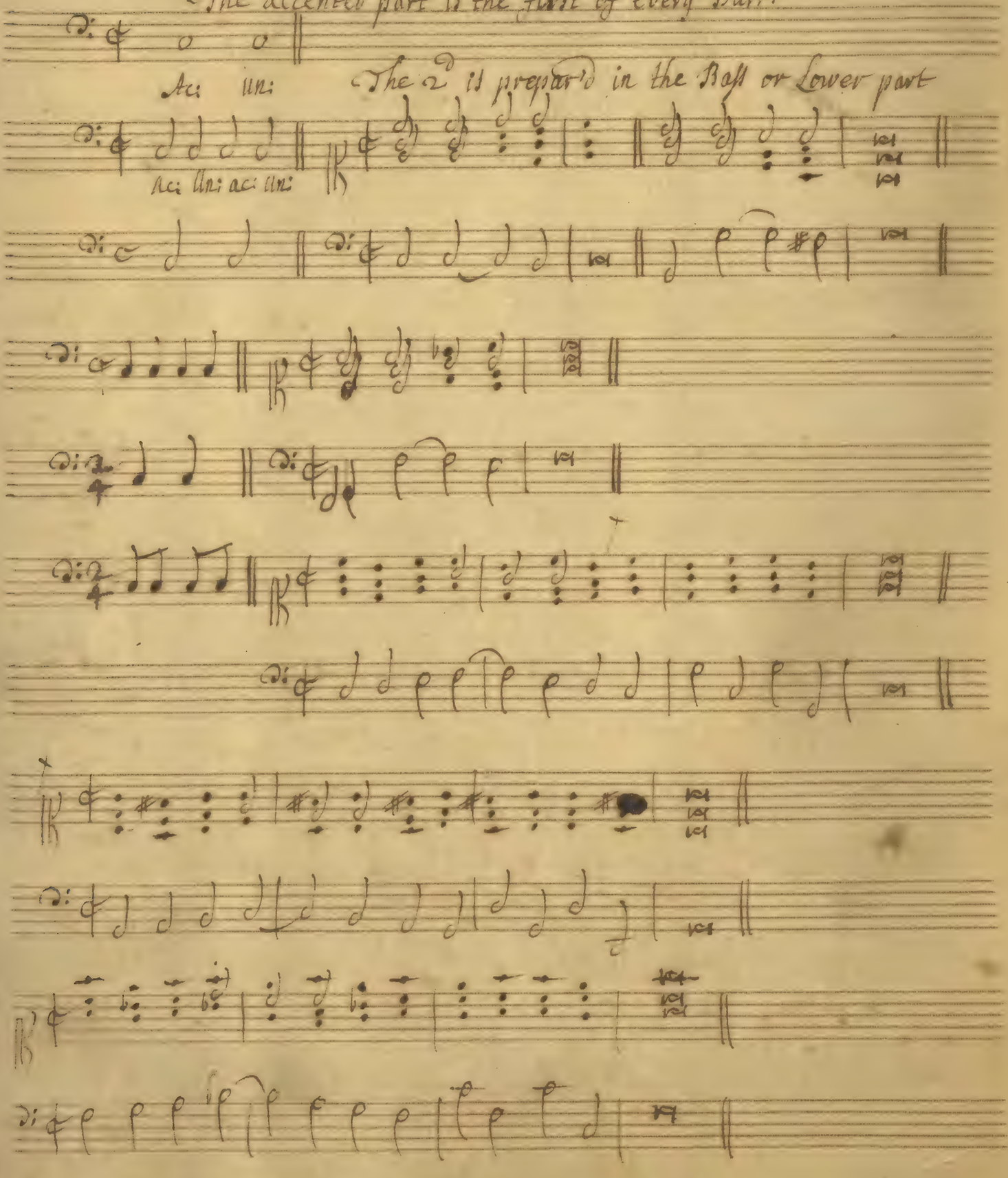
Uncomonchords are the — | — 1. 3. 6 | 3. 6. 8 | 6. 8. 10 | These are the harmony of the Imperfect Conchords and of the dischords of any key given



Example of the perfect Conchords in the key of C.



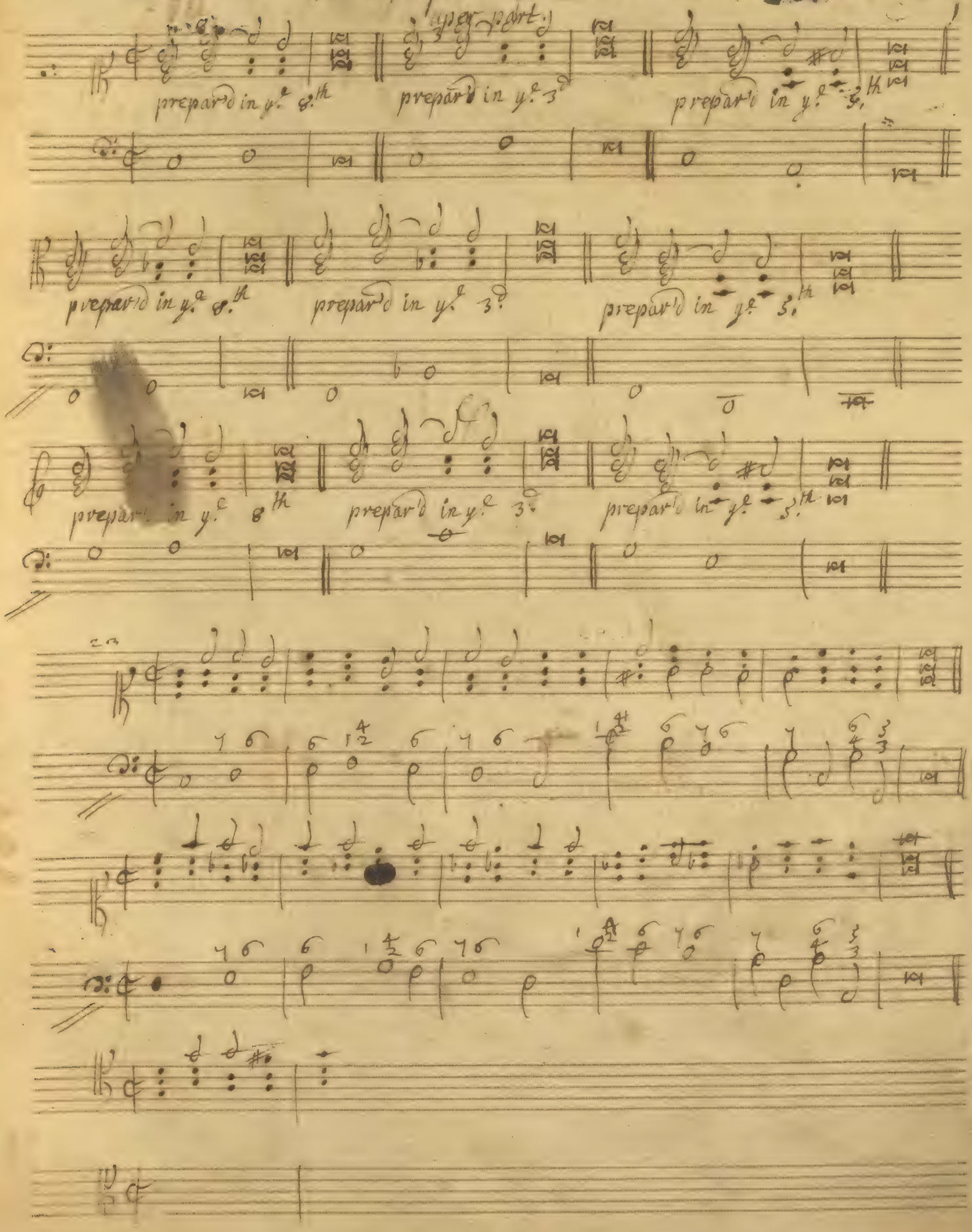
All Discords must be prepared on the Unaccented part of the bar in a Concord the Discord must be struck on the following Accented part, and the resolution of the Discord must be struck on the next following, unaccented part of the Barr by Descending one degree—
The accented part is the first of every Barr.

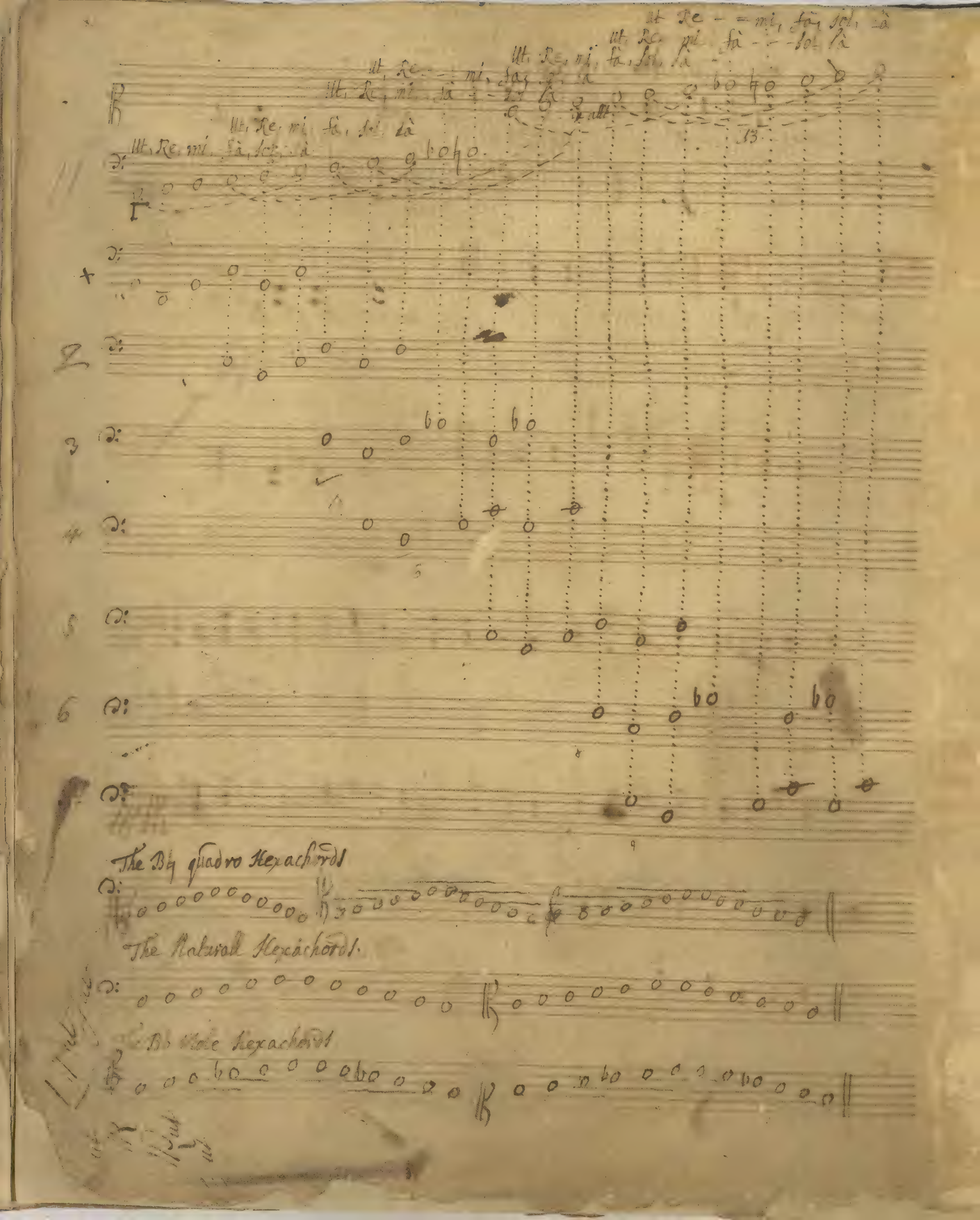


The 2 is prepar'd in the Bass or Lower part

The 7.th is prepar'd in all the Conchords [illegible] the Trible or

upper part.




Ut, Re, mi, fa, sol, la
The B♭ quadro Hexachord
The Natural Hexachord.
B♭ Mole Hexachord

Conchords are the 1. 3. 4. 5. 6.
Dup: 8. 10. 11. 12. 13.
Trip: 15. 17. 18. 19. 20.
Quad: 22. 24. 25. 26. 27.

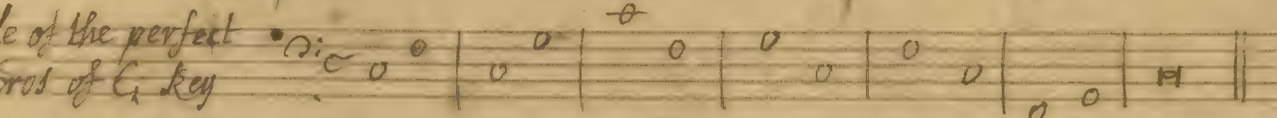
Perfect Conchords are the, 1. 4. 5.
Dup. 8. 11. 12.
Trip. 15. 18. 19.
Quad. 22. 25. 26.

Imperfect Conchords are the, 3. 6.
Dup: 10. 13.
Trip: 17. 20.

Fidchords are the 2. 7.
Dup. 9. 14.
Trip. 16. 22.

Comonchords are the 1. 3. 5. } they are play'd upon the perfect
Dup. 8. 10. 12 } Conchords of any Key given
Trip. 15. 17. 19 }

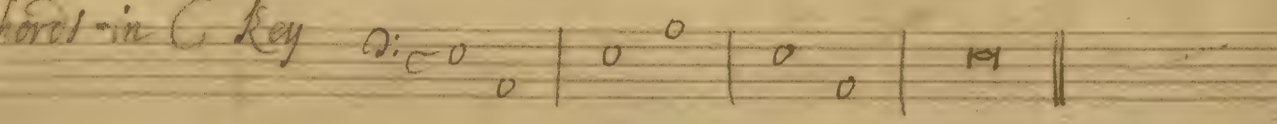
Example of the perfect Conchords of C Key



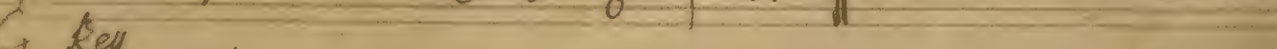
Uncomchords are the. 1. 3. 6. } they are play'd upon y^c Imperfect
Dup: 8. 10. 13. } Conchords and with y^c Fidchords.
Trip 15. 17 20. }

Example of the Imperfect

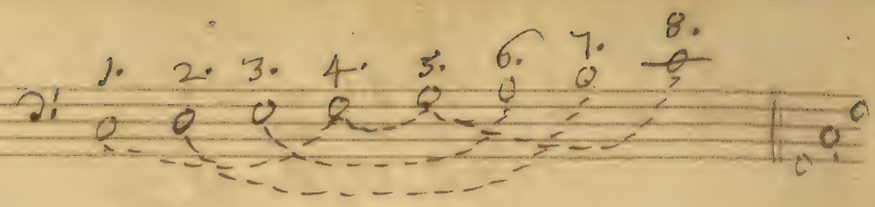
Conchords in C Key



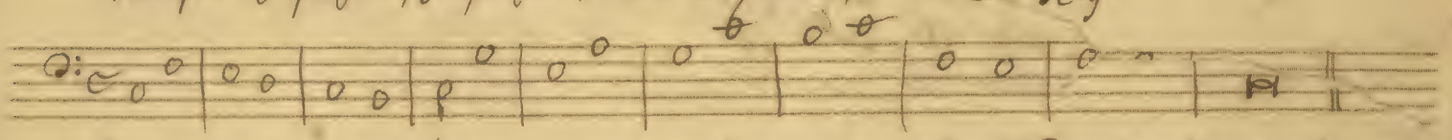
Example of Fidchords in C Key



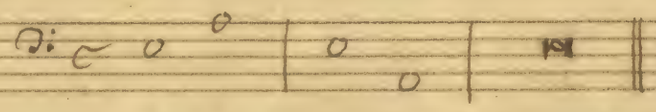
This Table shews at once the perfect and imperfect Conchords and Dischords



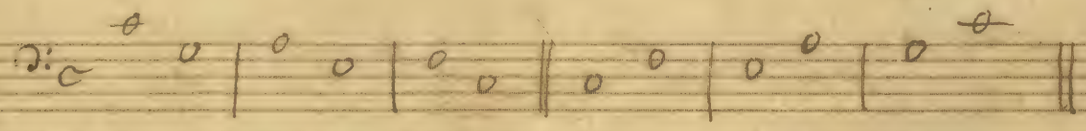
Example of perfect, Imperfect, and Dischords, in C. Key.



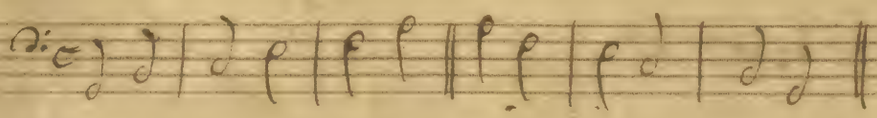
There is a way of Harmony in wich the key is not decided and that is when we give the Comonchords to the Imperfect Conchords of the key as for Example, the 3.d of, C. is E, and 6.th is A.



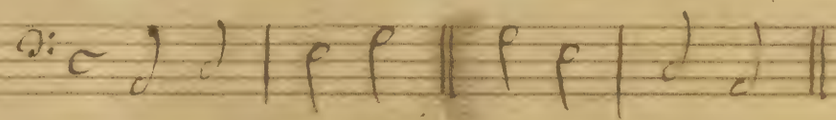
These Imperfect Conchords play'd with the Comonchords in C Key are mixt with the perfect Conchords of C Key as in the following Example



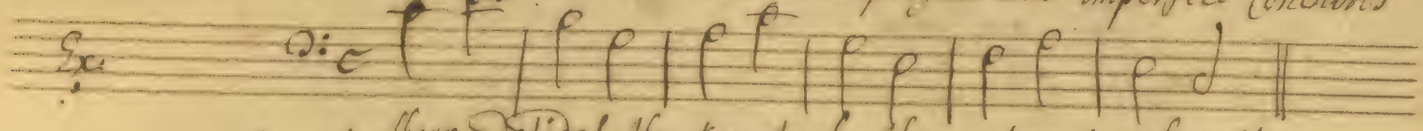
The 3.d above the Comonchords is play'd with the same harmony that is to say the 6. 3.d and 8. and 5.d is call'd the suppos'd Bass to the Note from wich it is A 3.d as for Example of the perfect Conchords of C, E is the suppos'd Bass of C, and A is the suppos'd Bass of F. and B, is the suppos'd Bass of G.

Example 

And that of the Imperfect Conchords when they are play'd with the Comonchords

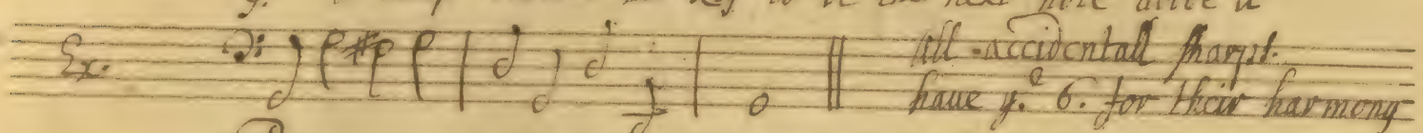
Example 

And so they may be mixt with the perfect and imperfect Conchords



Ex.

G. a Sharp desides the Key to be the next note above it



Ex.

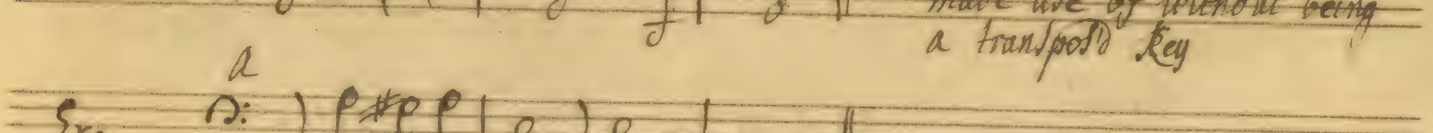
All accidentall sharps have ye 6. for their harmony

D.

Ex.

Three sharp only can be made use of without being a transpos'd Key

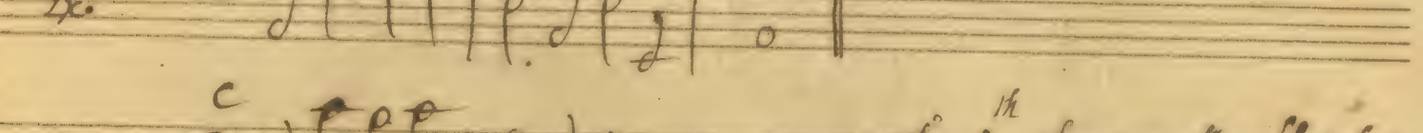
A



Ex.

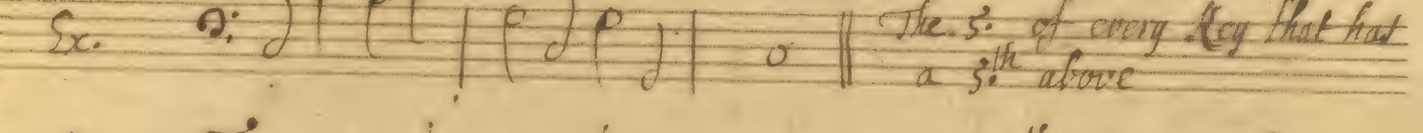
C

Ex.



The 5th of every Key that has a 5th above

F

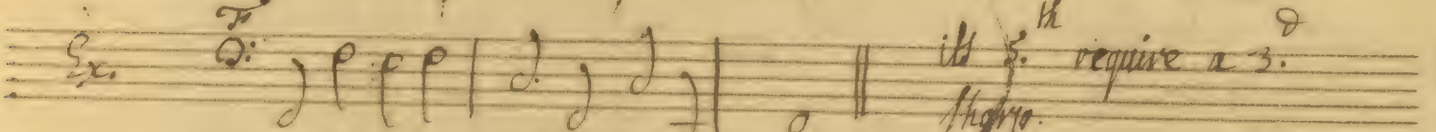


Ex.

its 5th require a 3d sharp.

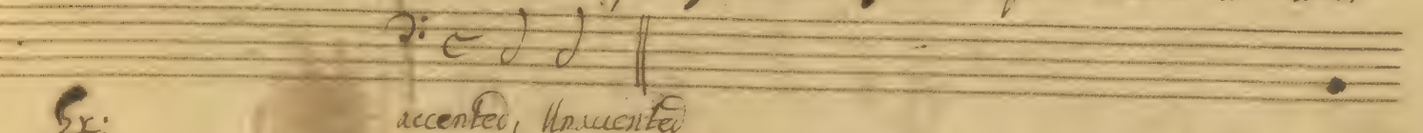
E.

Ex.



E. Key not having a 5th above its 5th requires a different Modolation.

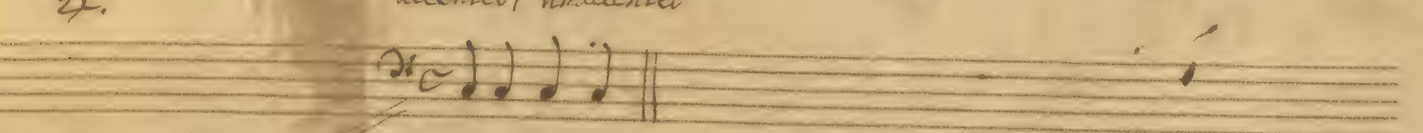
All dischords must be prepar'd in Conchords upon the unaccented part of the Barr then struck upon the accented part and resolved in to a Conchord upon the unaccented part following by decending one degree. the accented part of the Barr is the first Note, and Unaccented part ye second of two equal Notes in a Barr

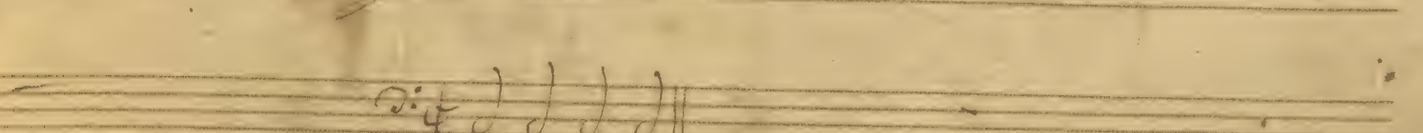


Ex:

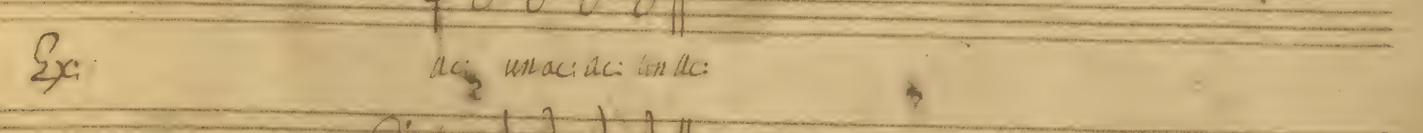
accented, Unaccented

Ex:

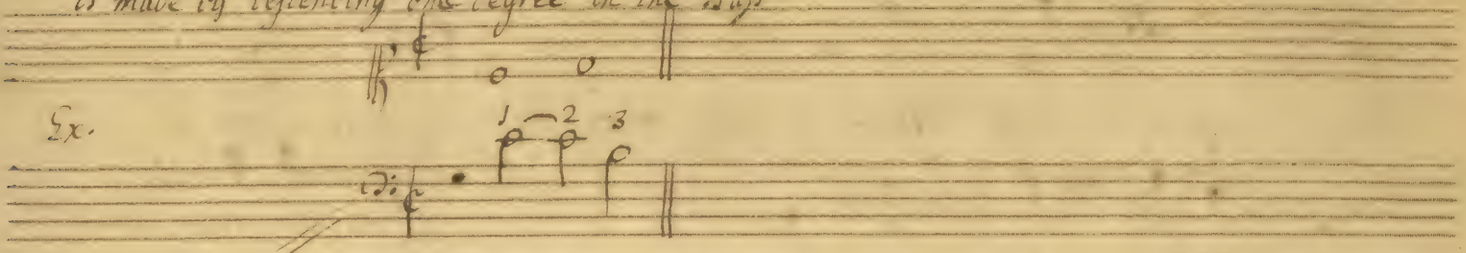




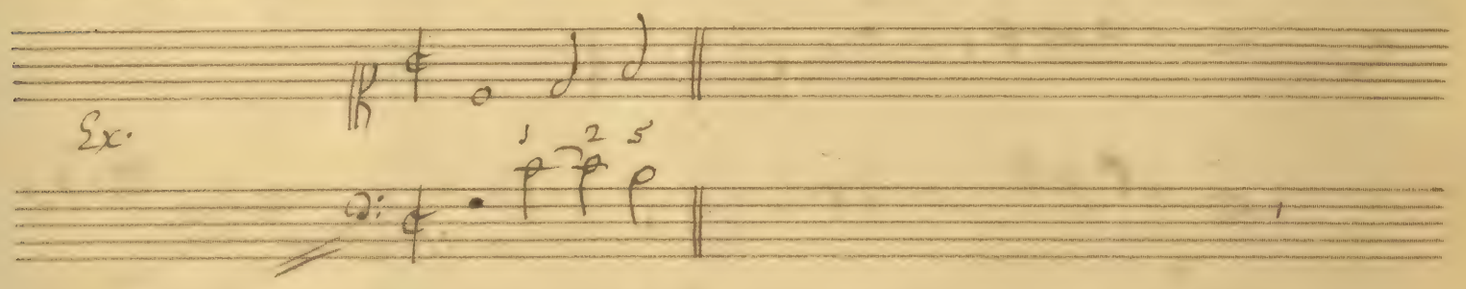
ac: unac: ac: un ac:



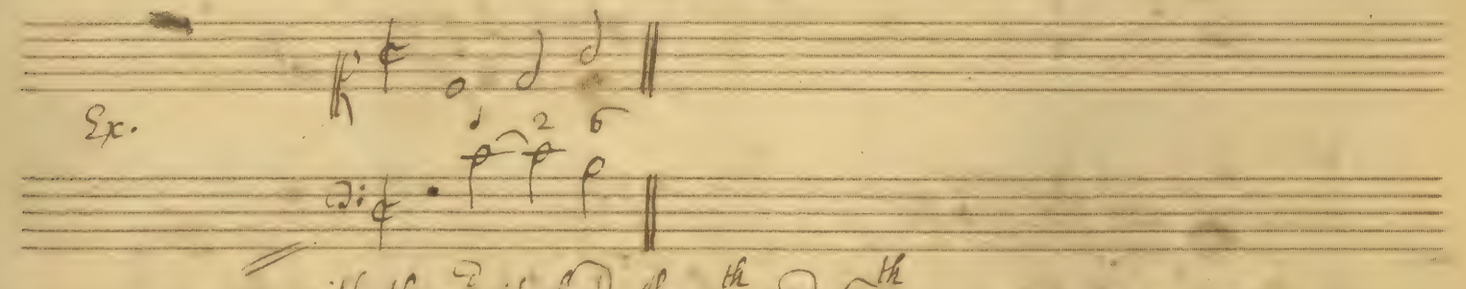
The 2d is prepar'd in the Lower part or Bass in all the Conchords and is resolv'd in to a 3d if the upper part that made it a 2d keeps on whilst the resolution is made by descending one degree in the Bass.



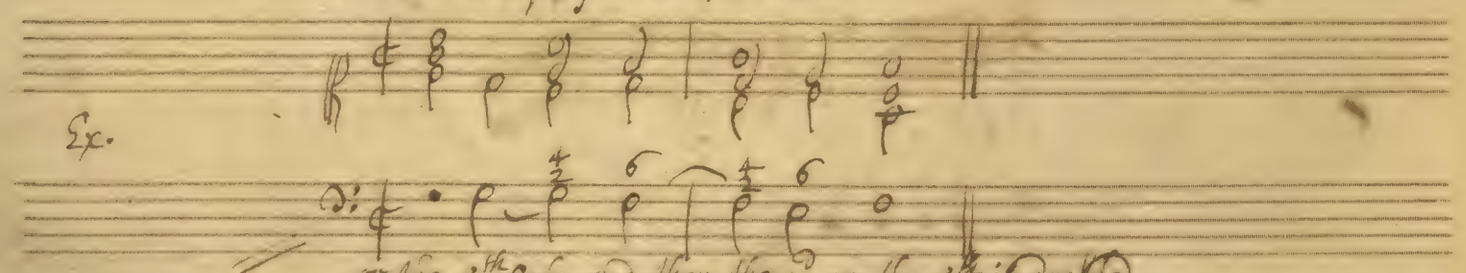
It is resolv'd in to a 5th if the upper part rild a 3d at the time when the resolution is made in the Bass.



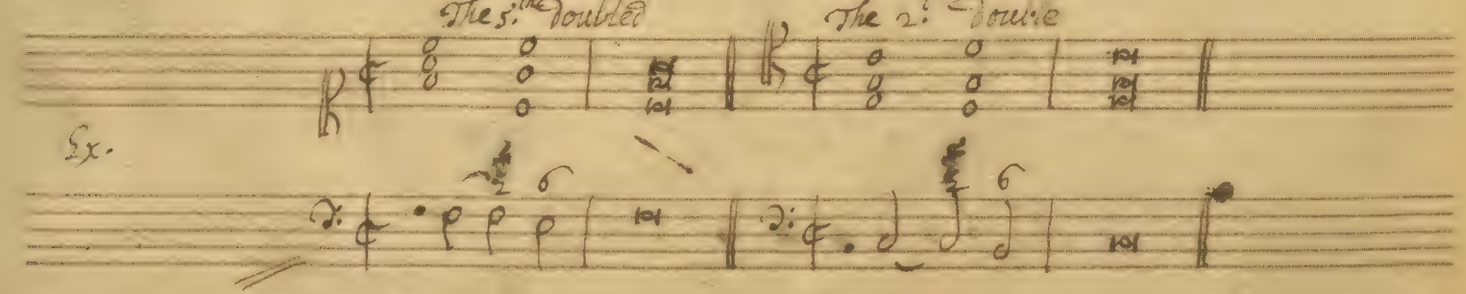
It is also resolv'd in to a 6th if the upper part rilet a 4th at time of the resolution.



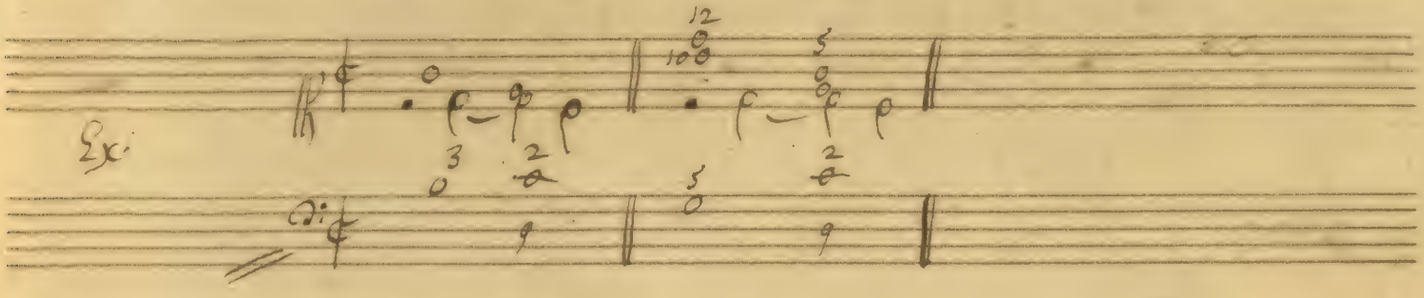
with the 2d is play'd the 4th and 6th

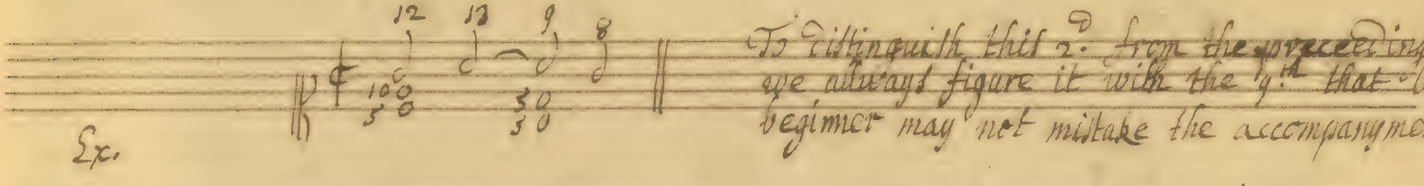


or the 5th Only and then the 2d or the 5th if doubled

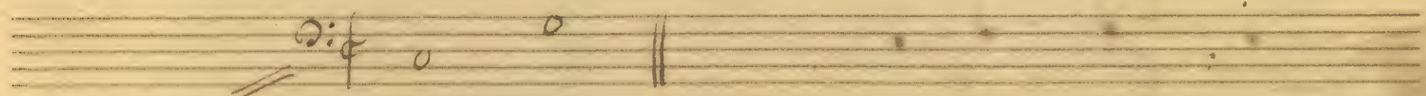


The 2.d when it is prepar'd in the trible or upper part is prepar'd in the 3.d and 5.th and some times in the 6.th but never in the 8.th and we must have a least three parts to use the 2.d or 9.th with this 2.d or it's replicate y.e 9.th it allways play'd the 3.d and 5.th or their replicate.

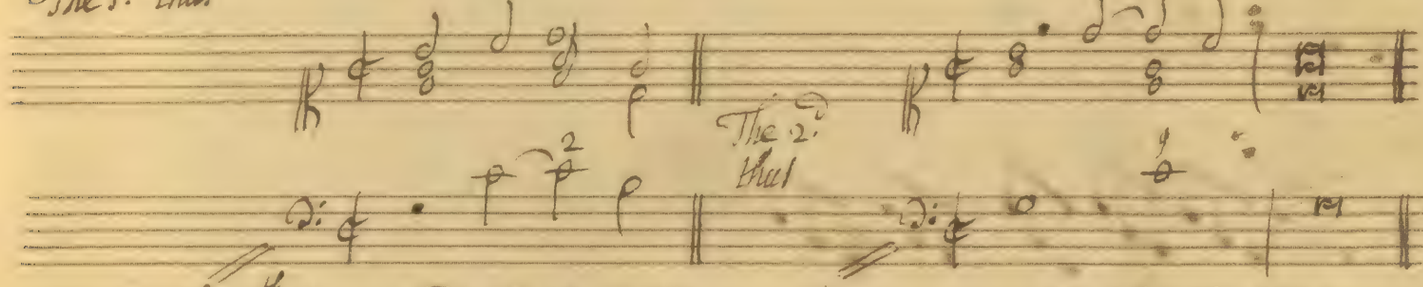




To distinguith this 2.d from the preceeding we always figure it with the 9.th that a begimner may not mistake the accompanyment

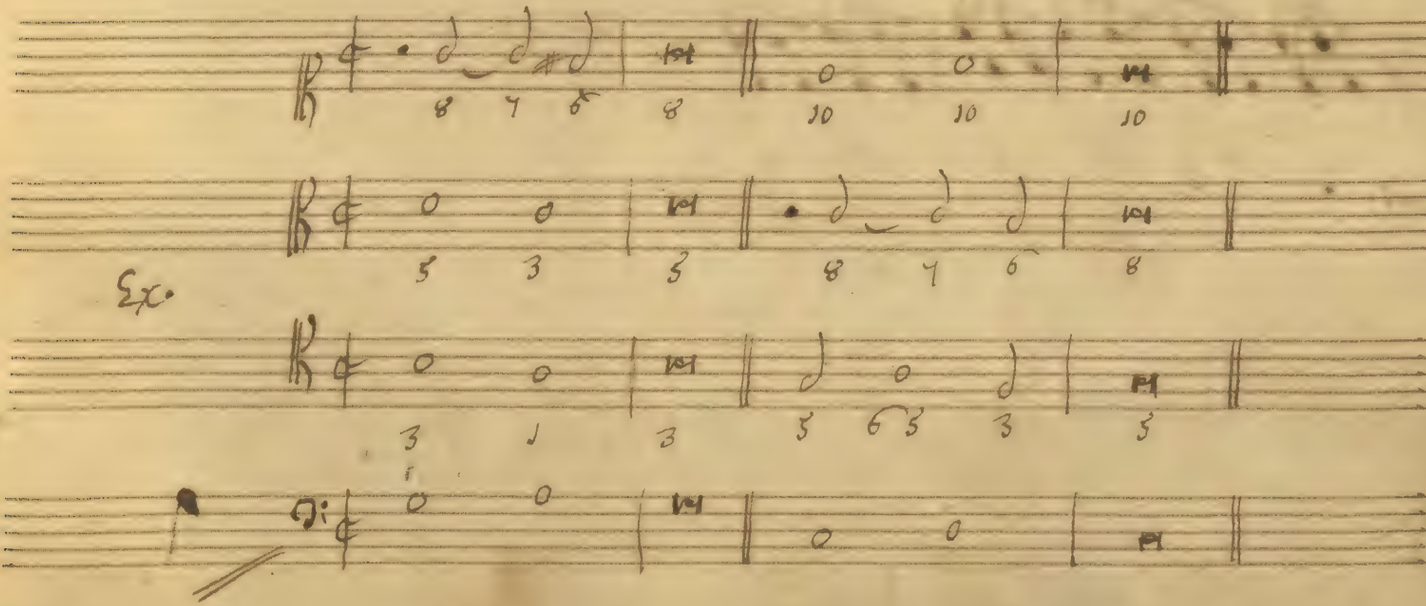


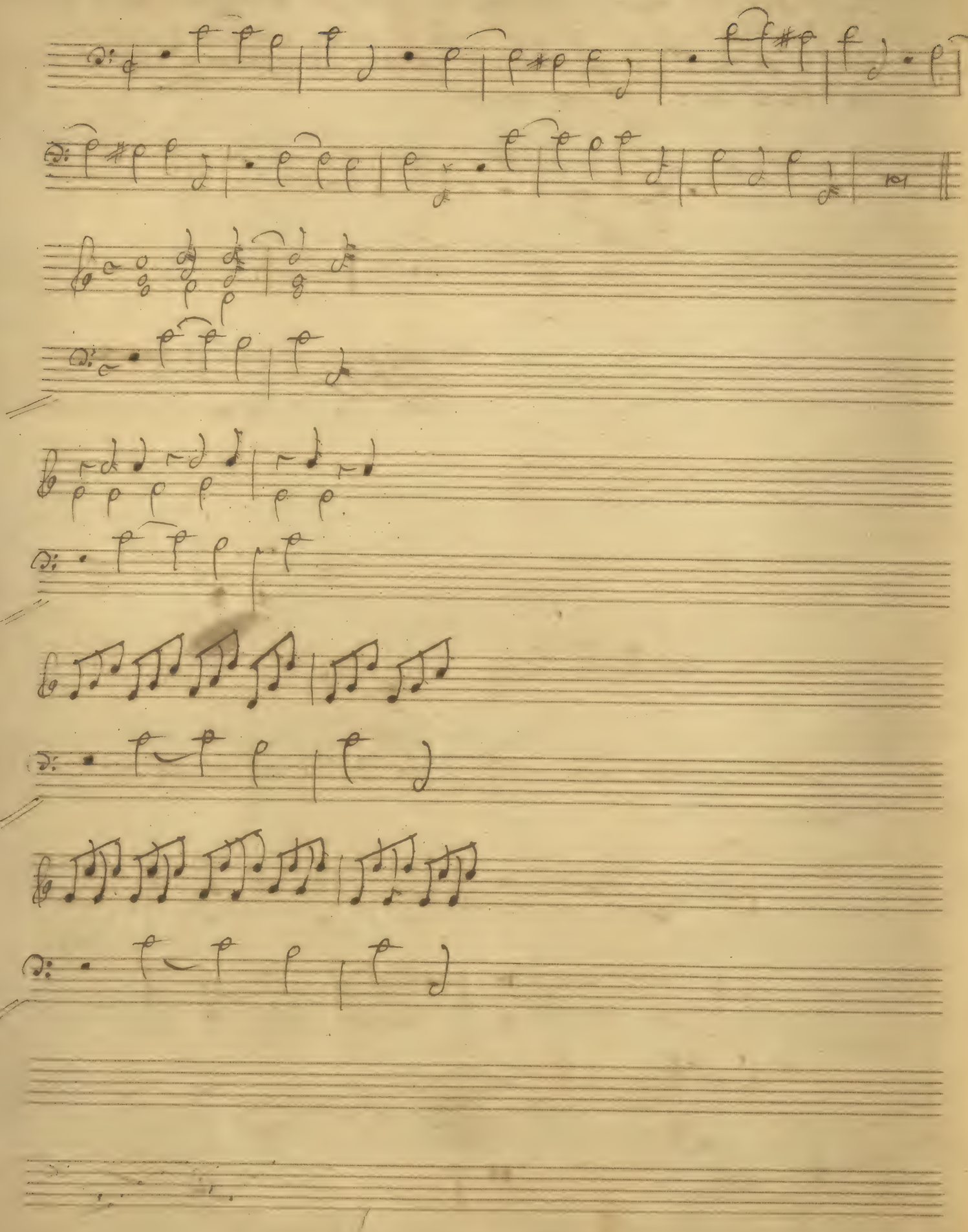
The 1.st thus

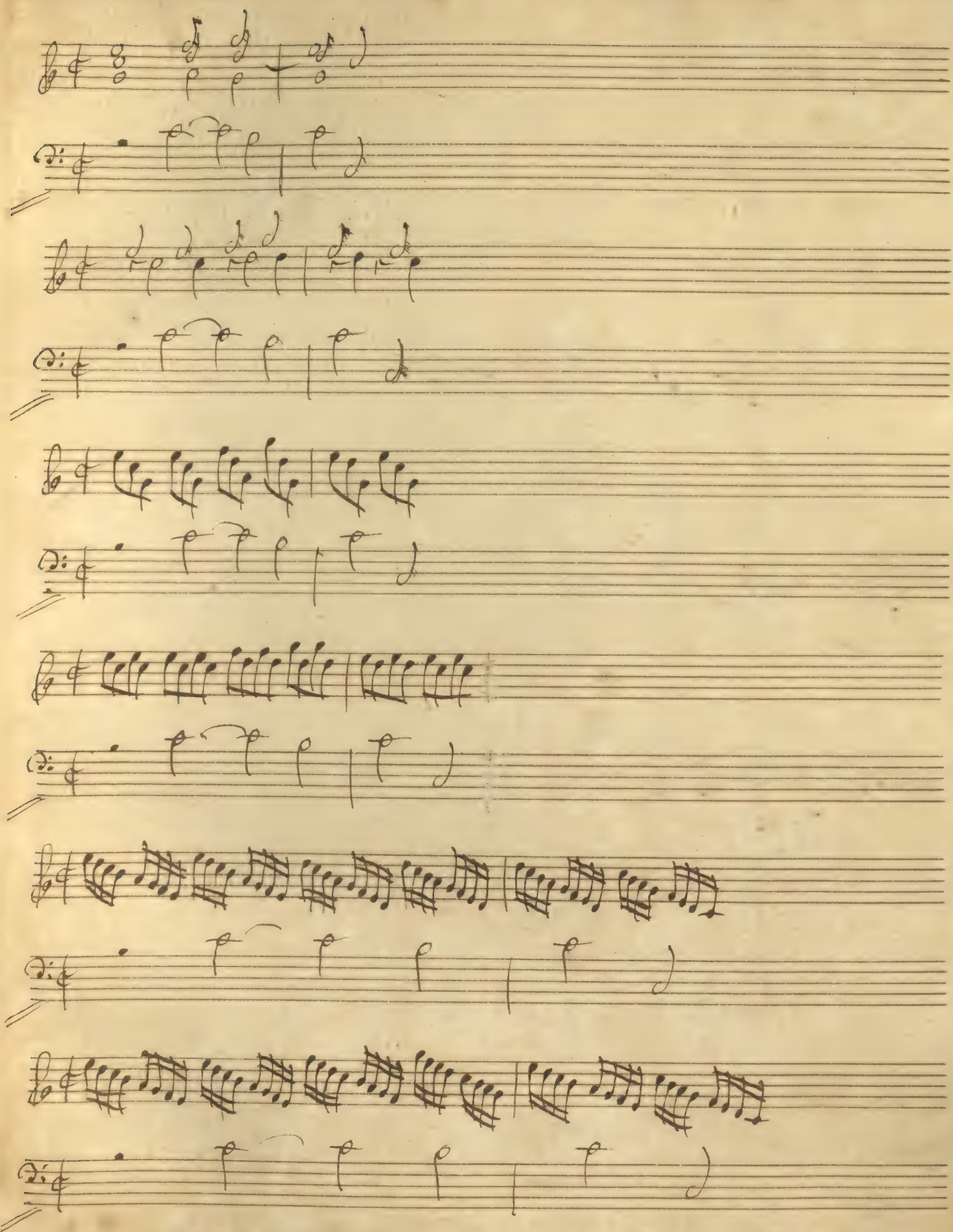


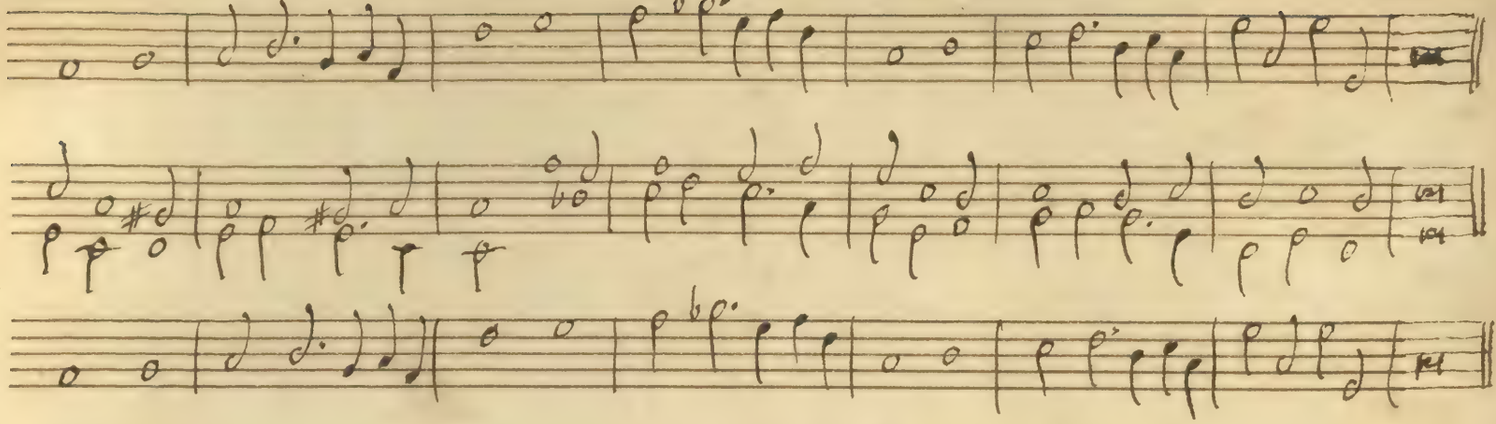
The 2.d thus

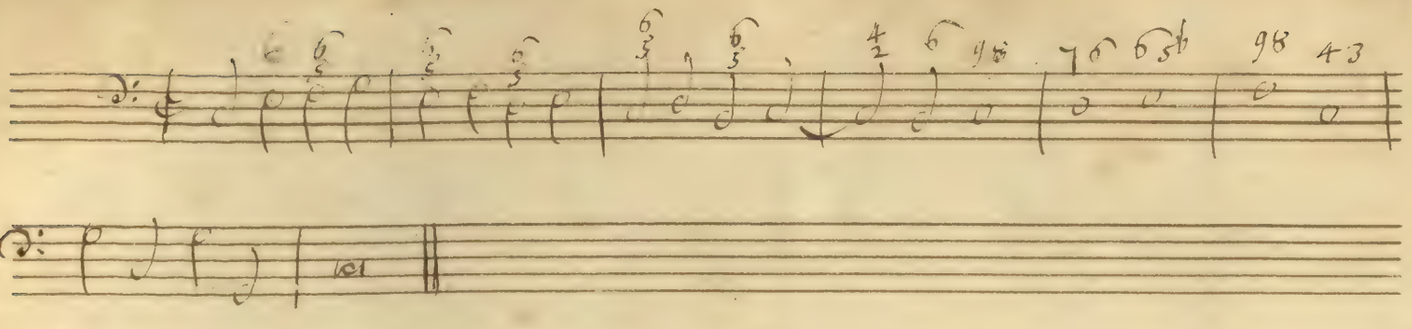
The 7.th is prepar'd in the trible or upper part in all the Conchords the 7.th is resolv'd in to a 6.th if the Bass kept on till the resolution is made

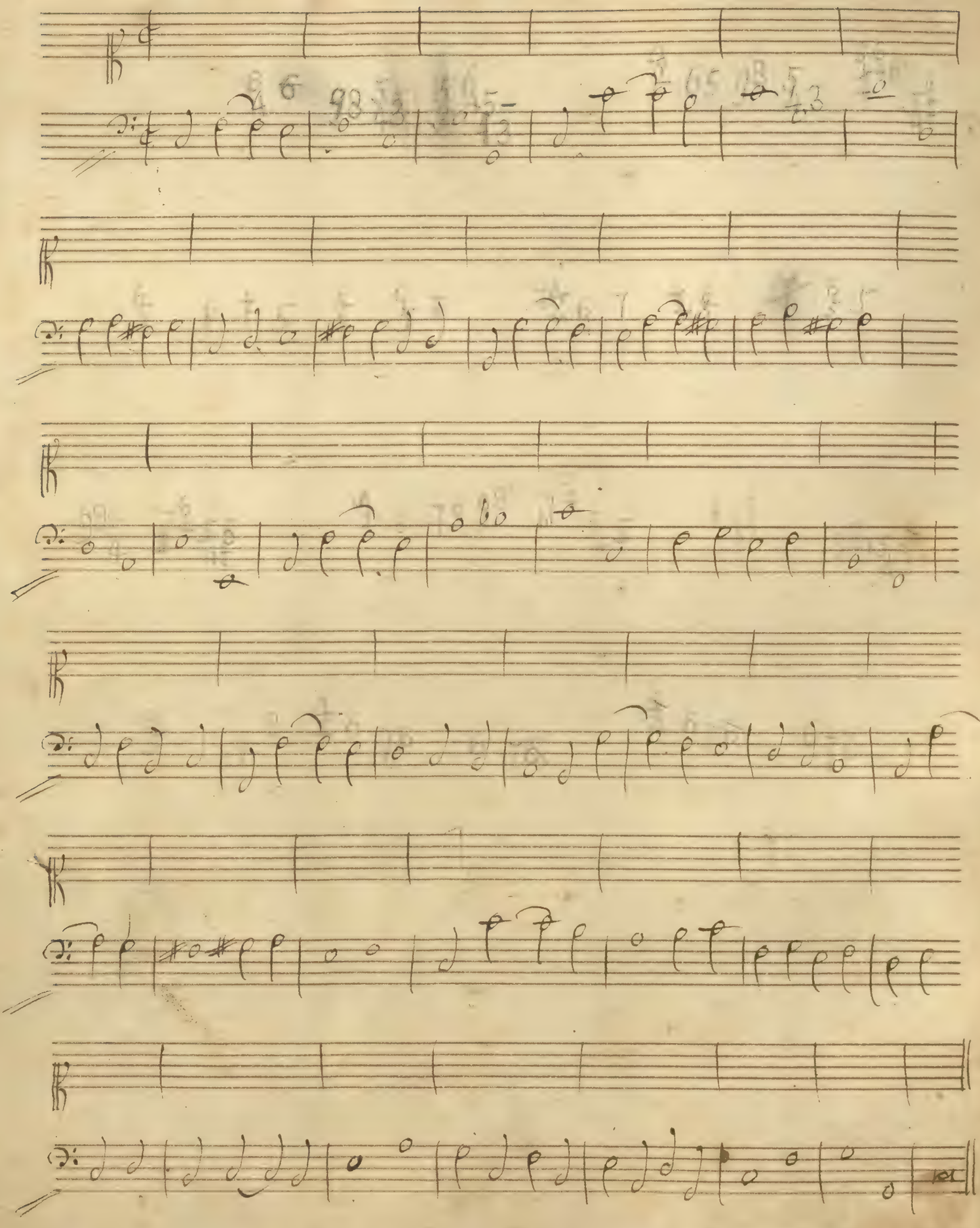


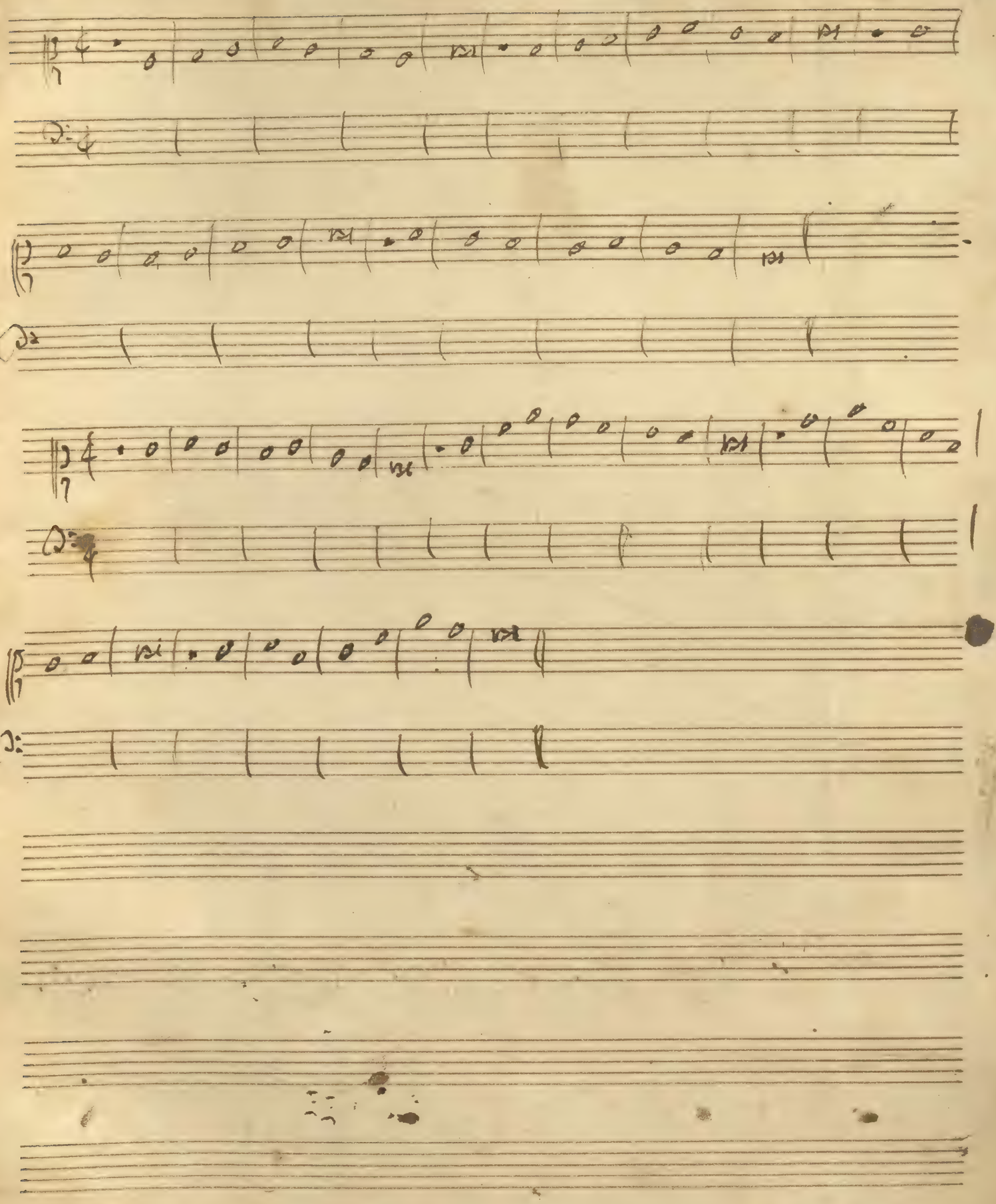


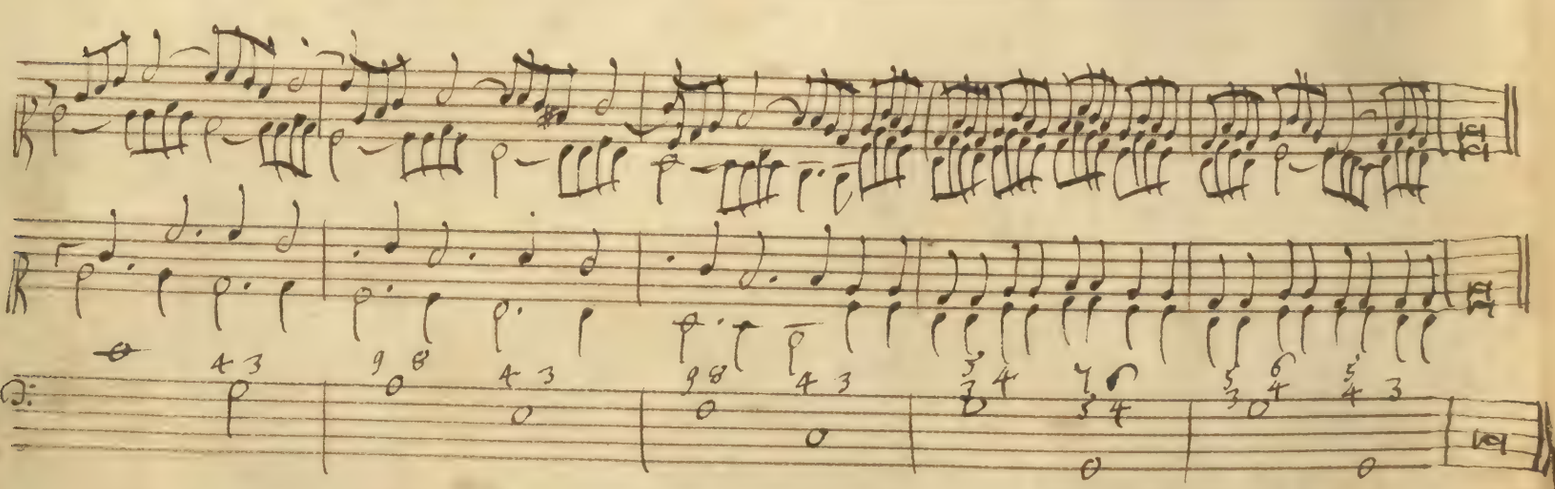


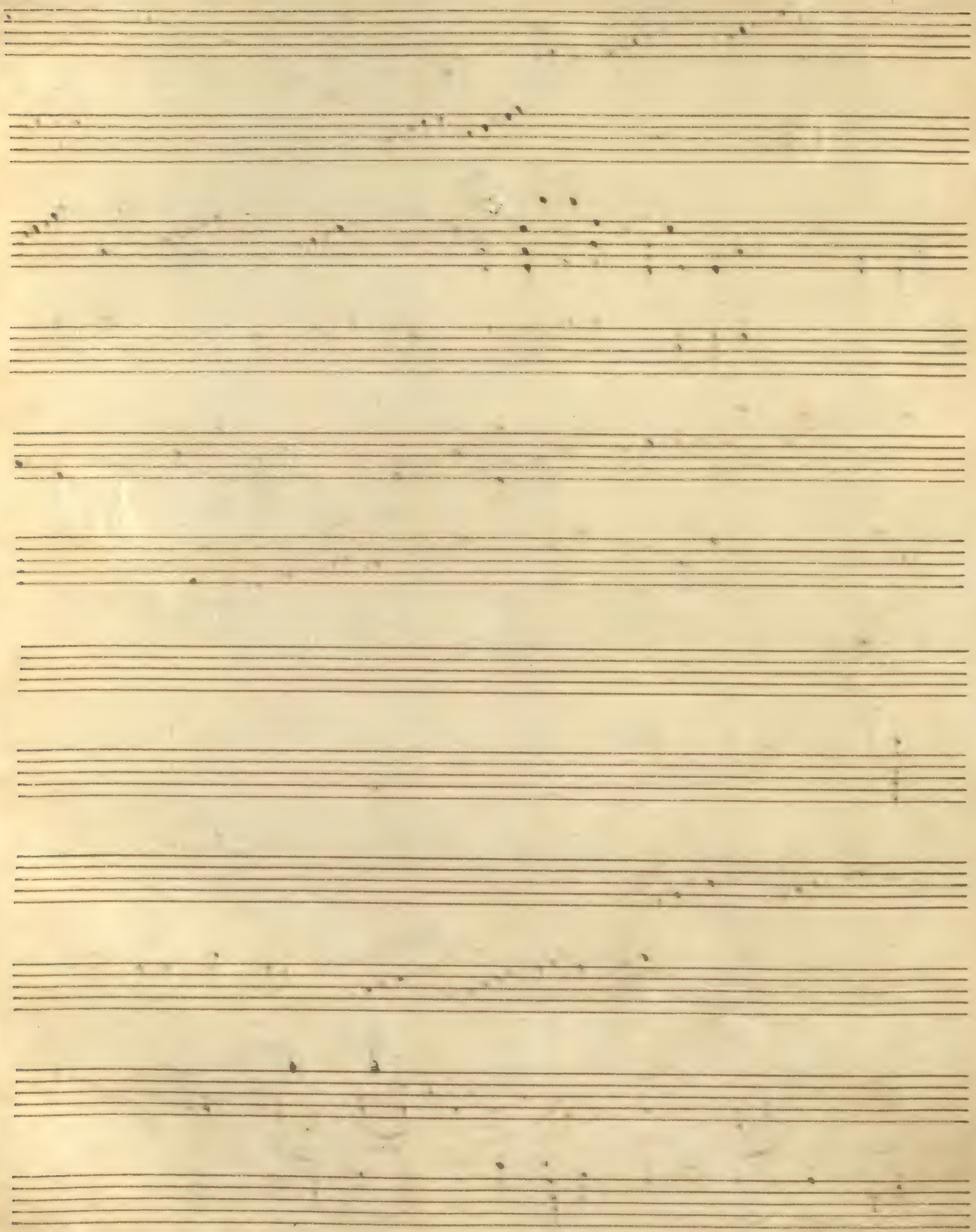


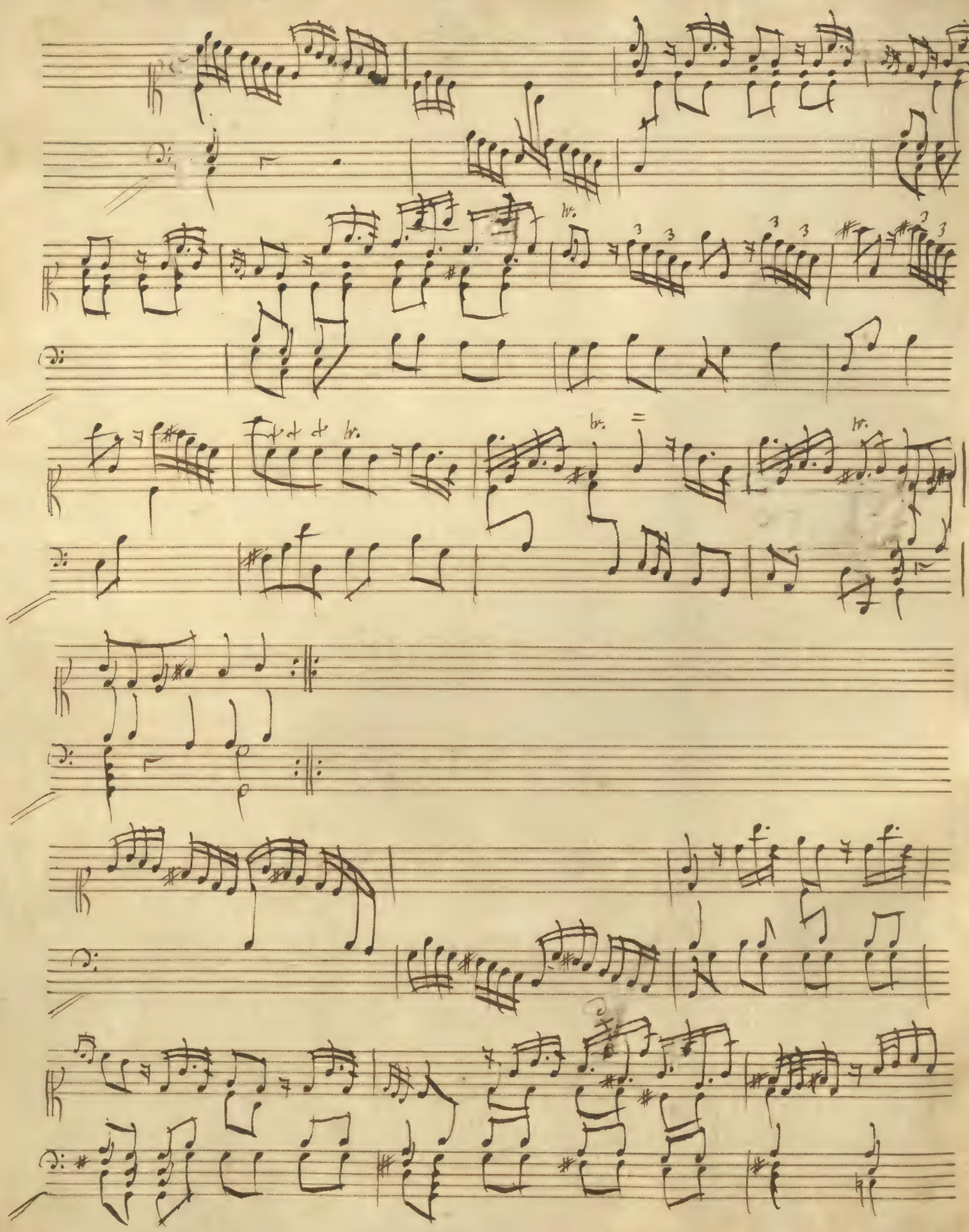


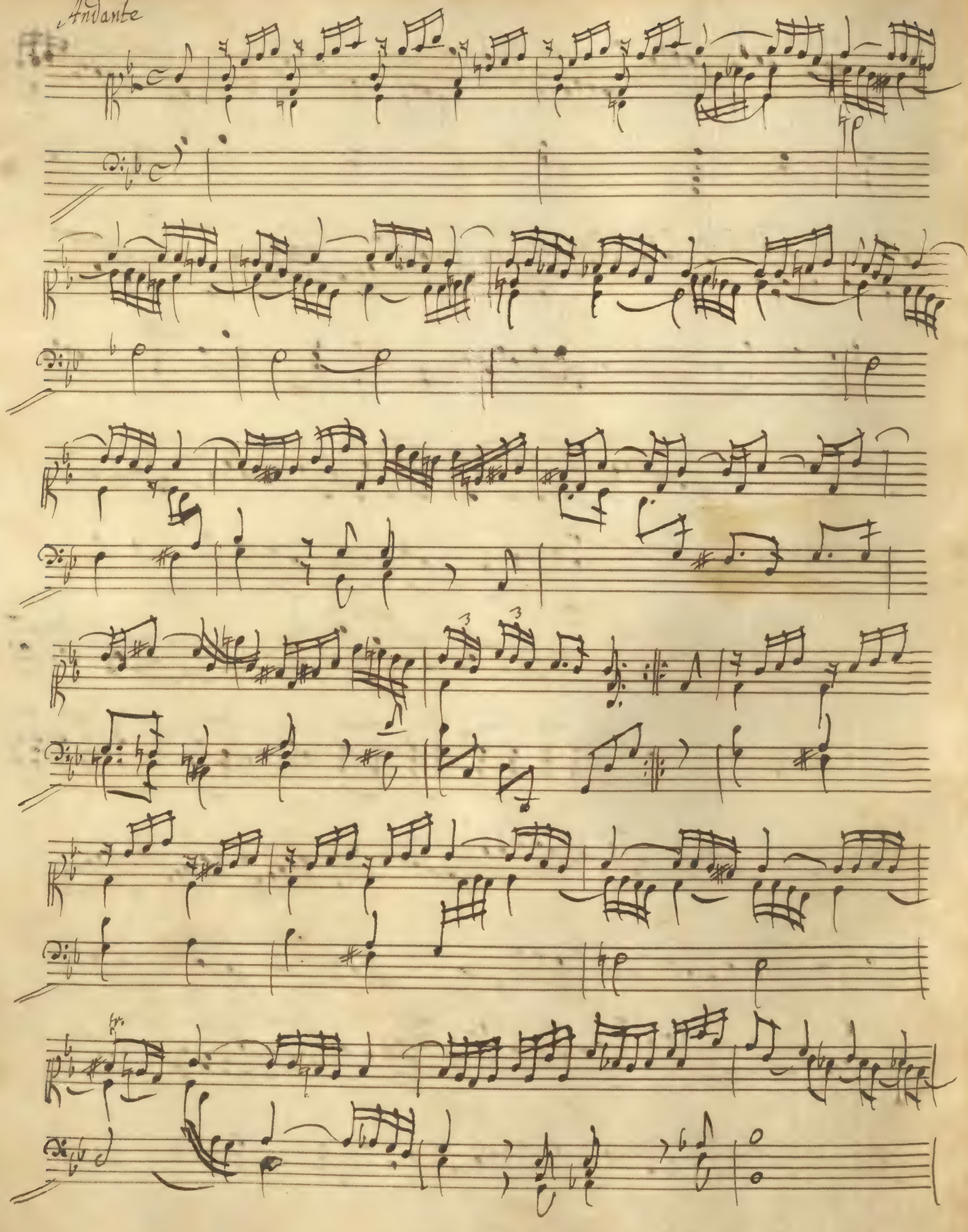








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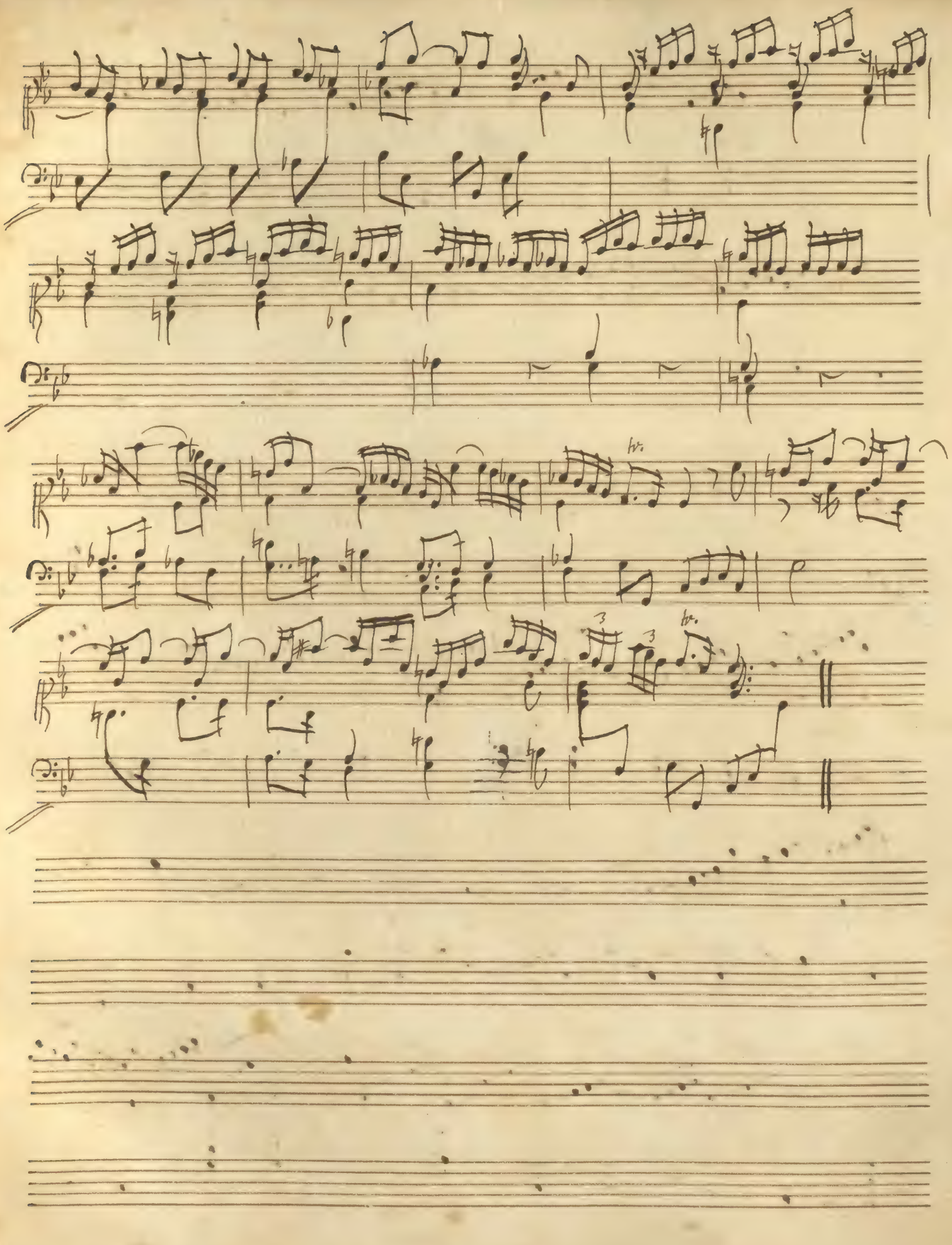

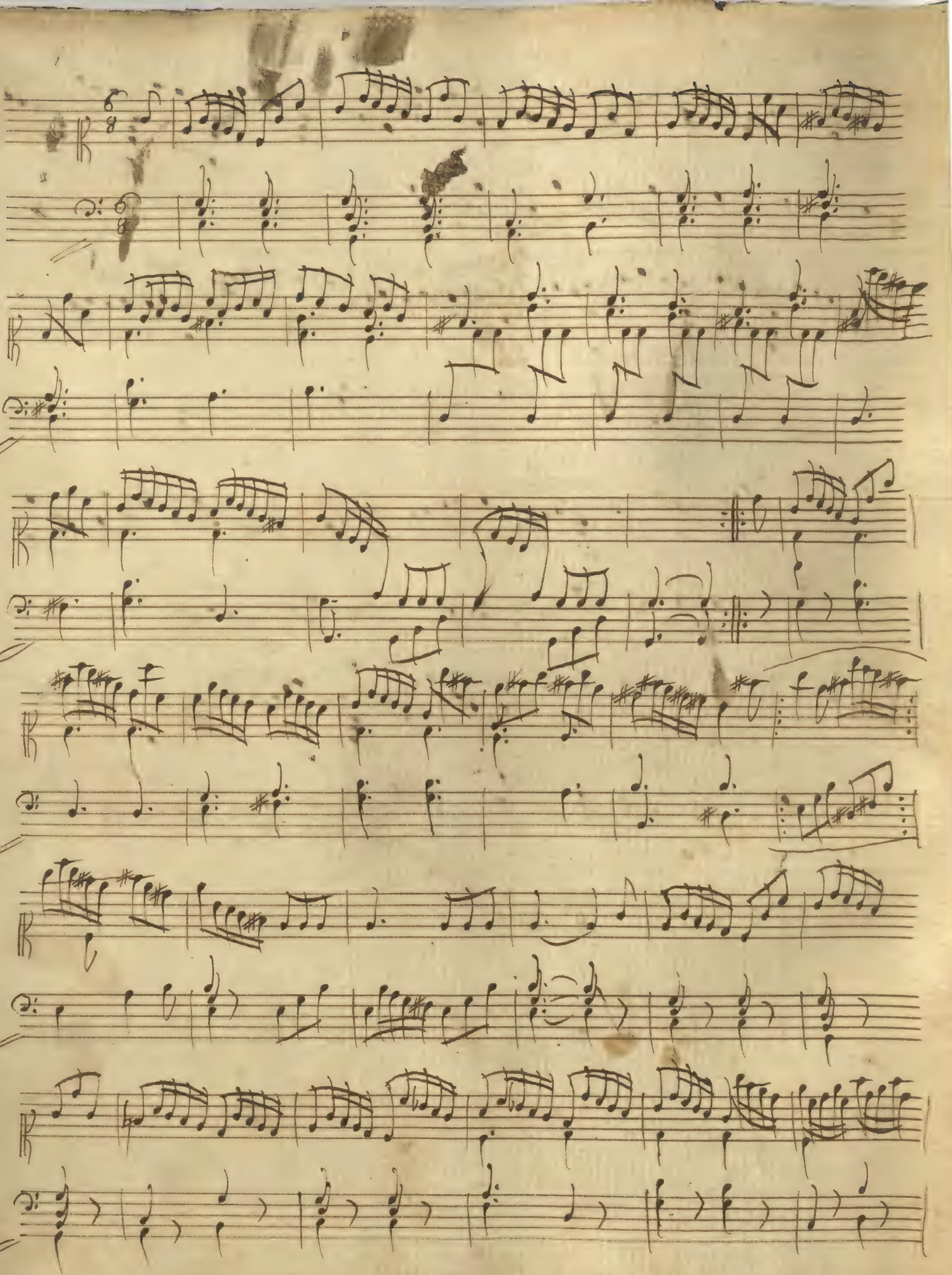

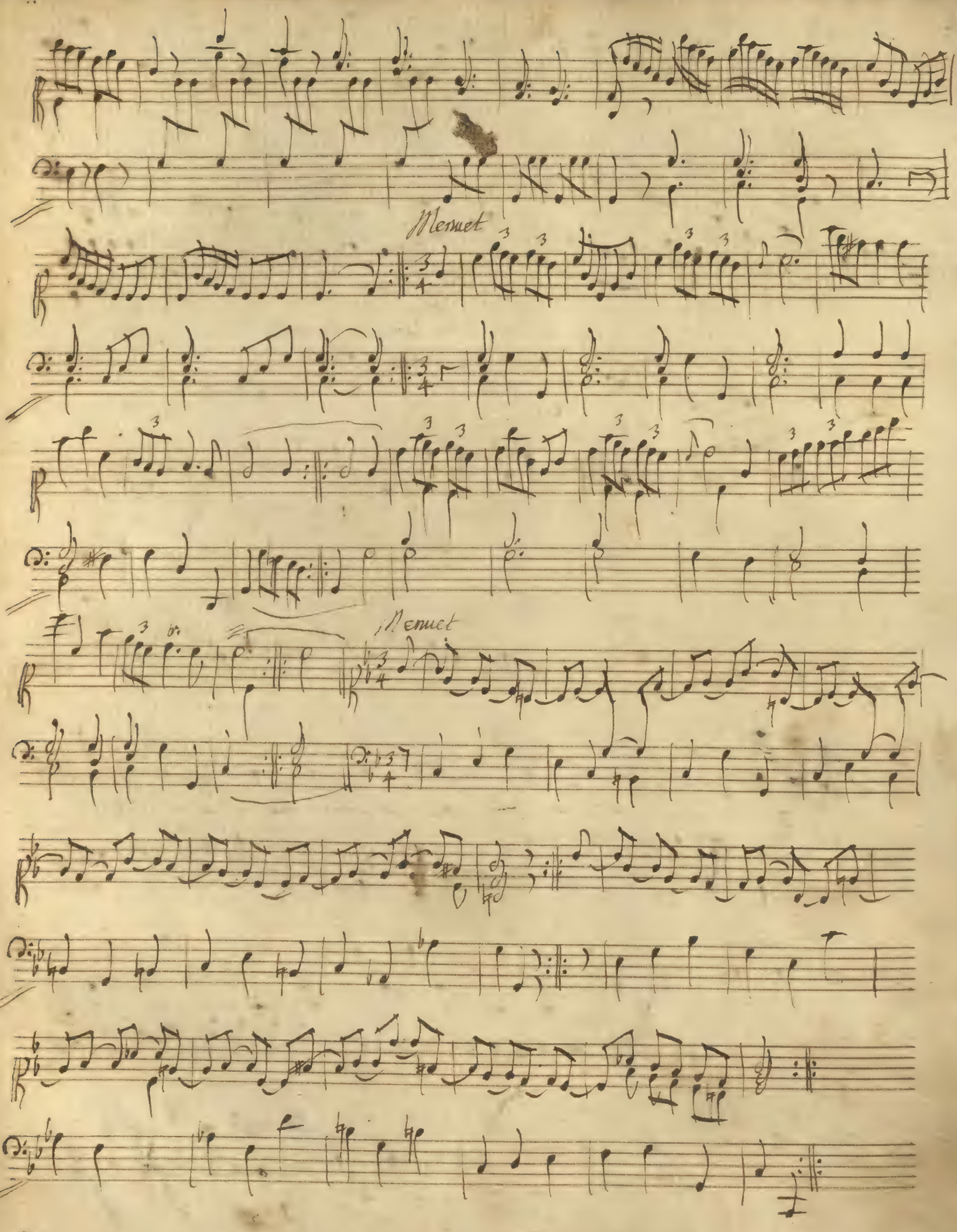
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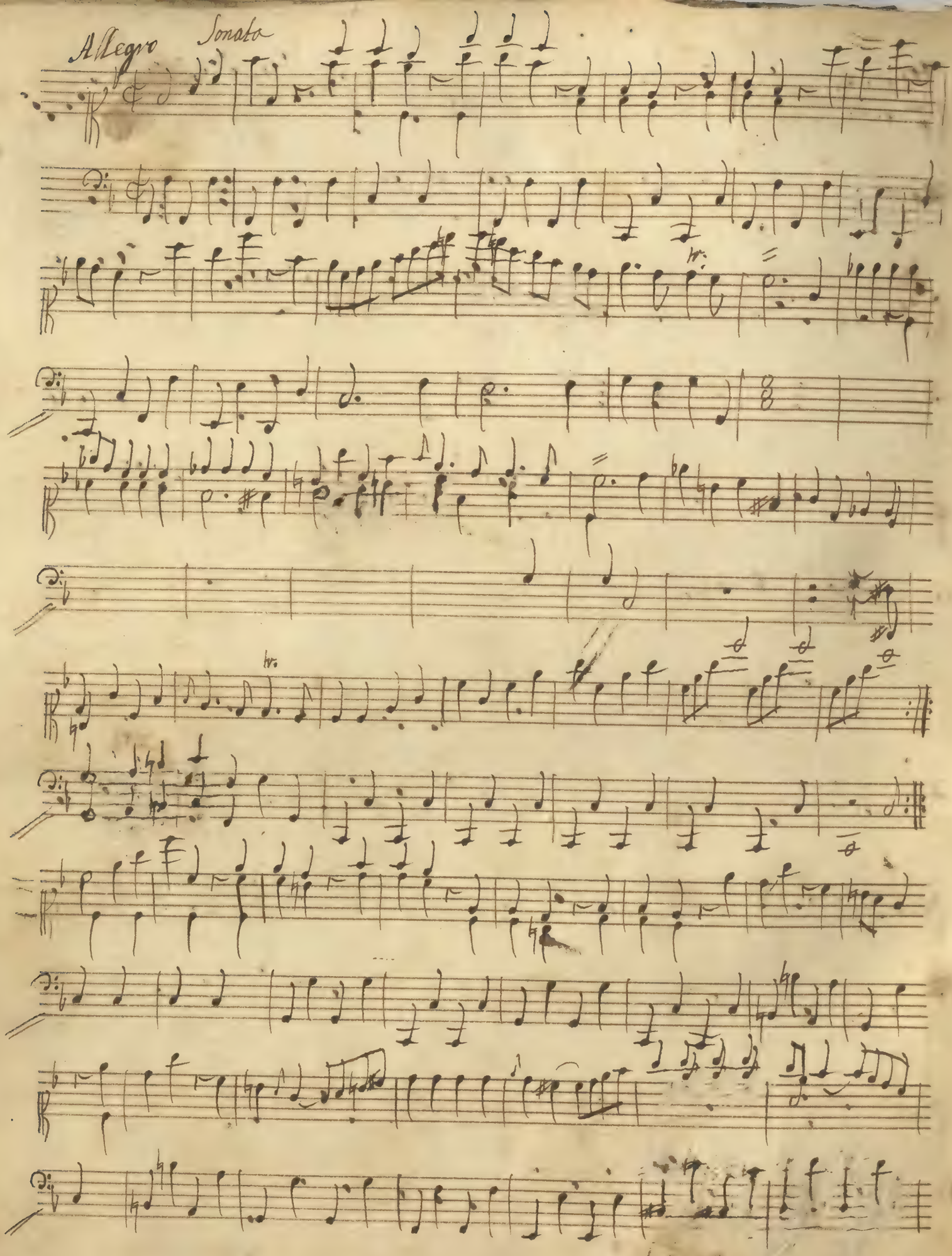
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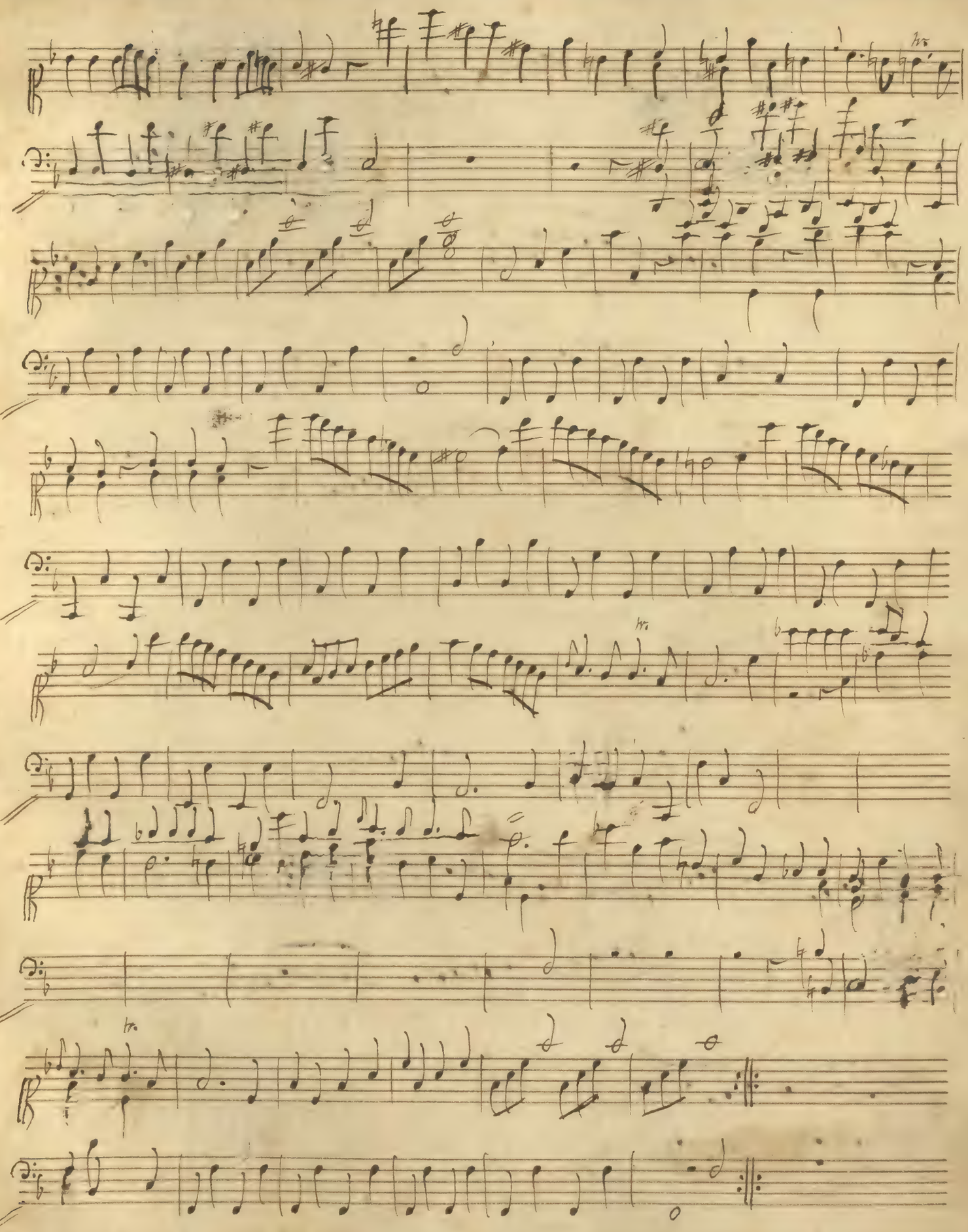

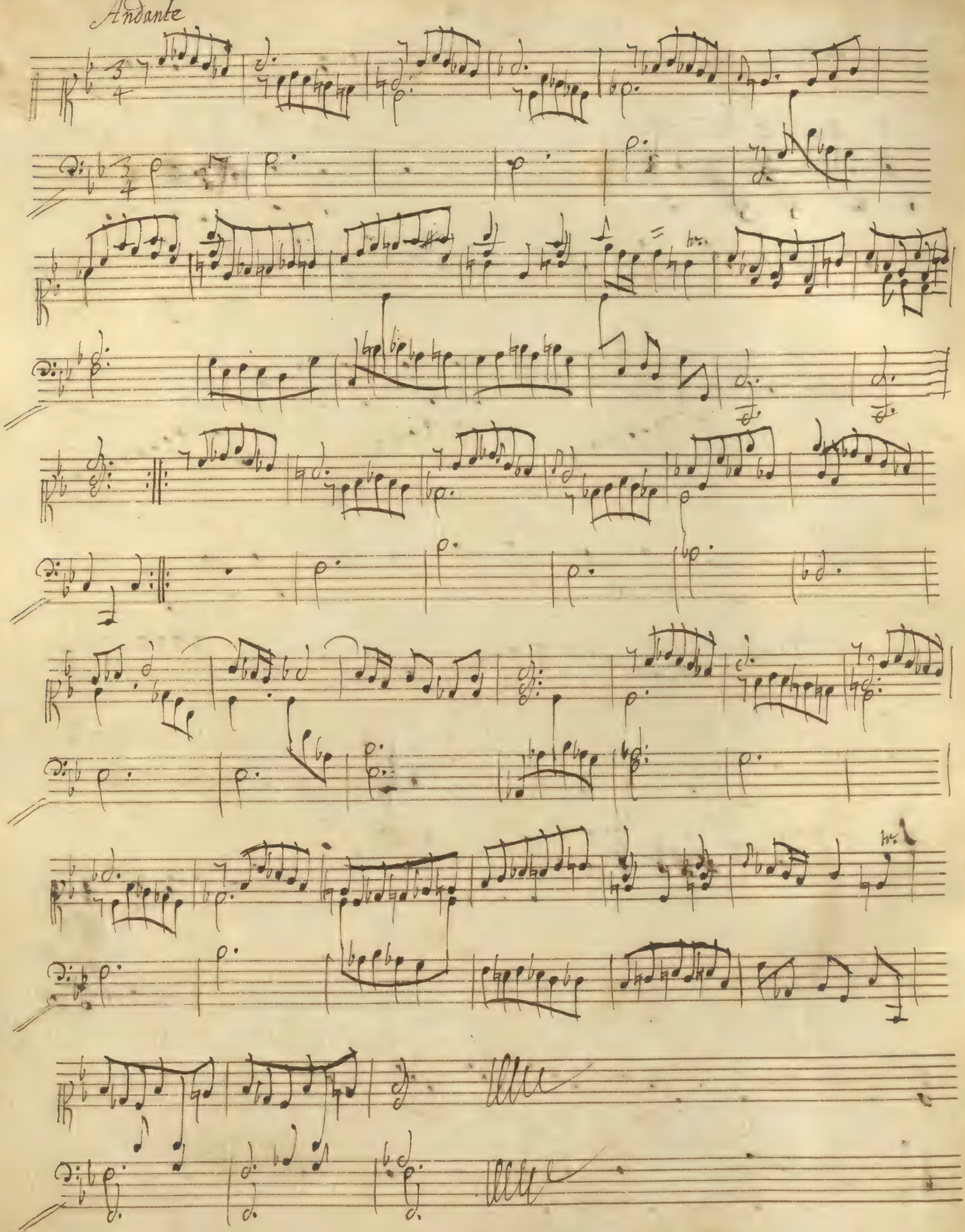
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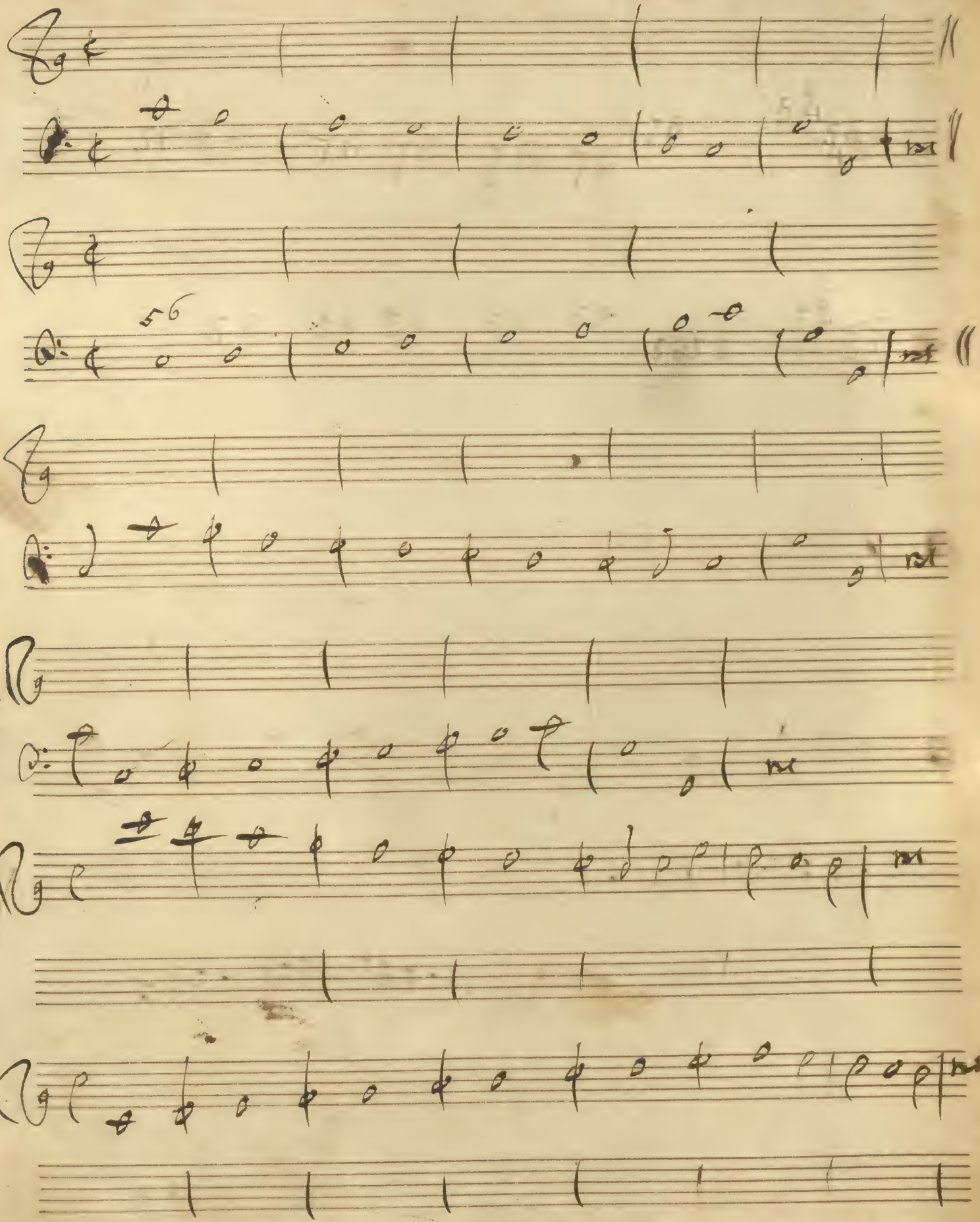

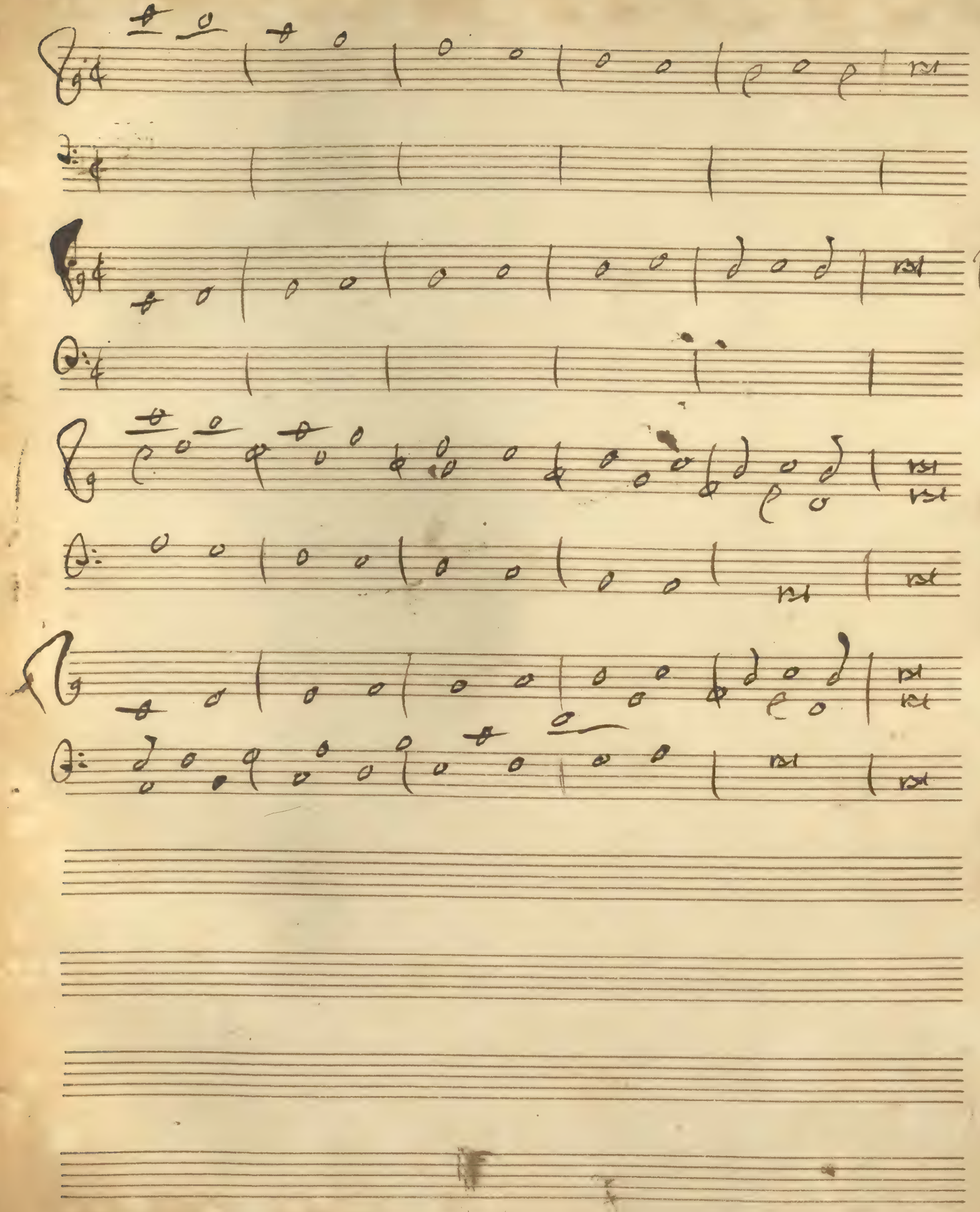

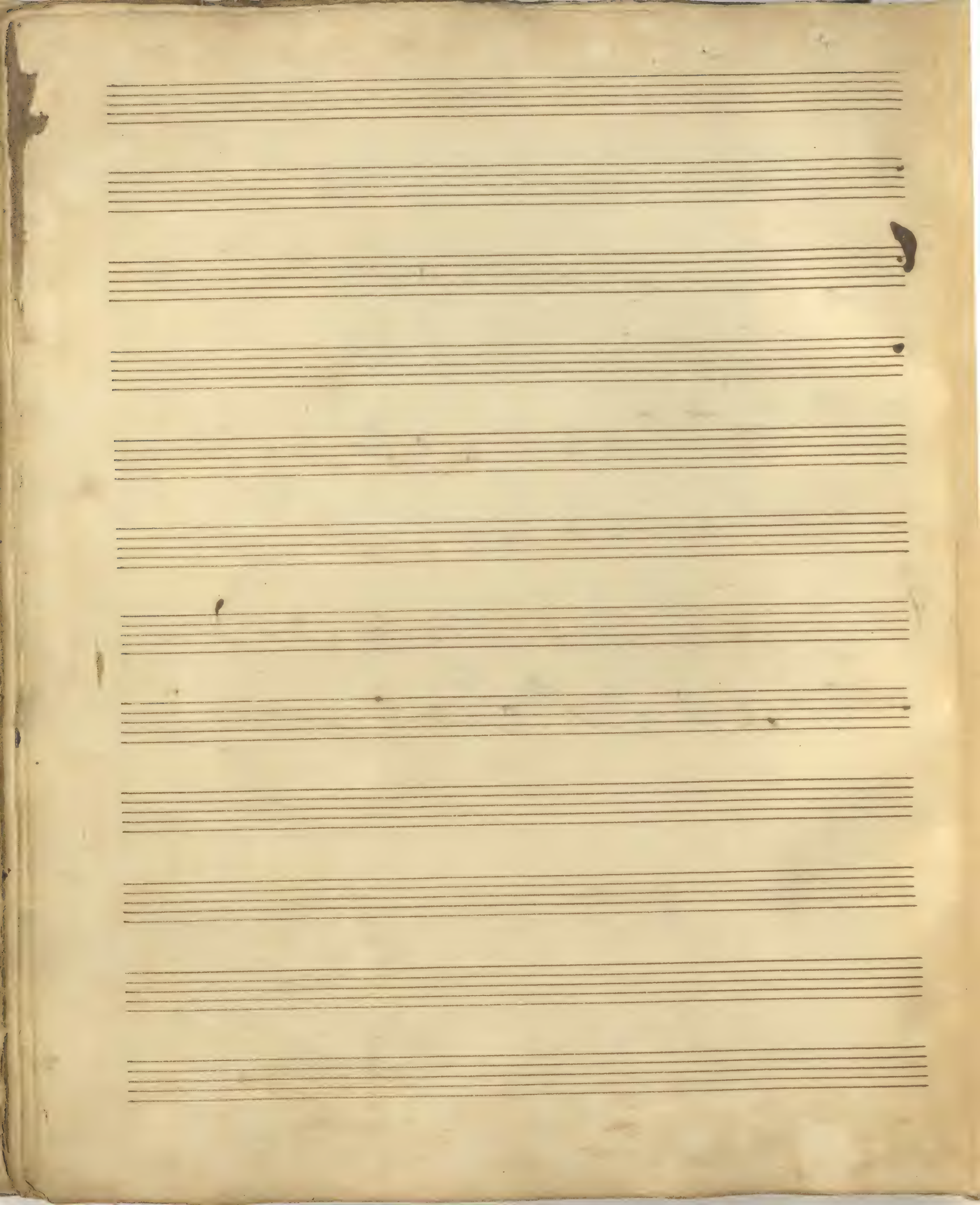

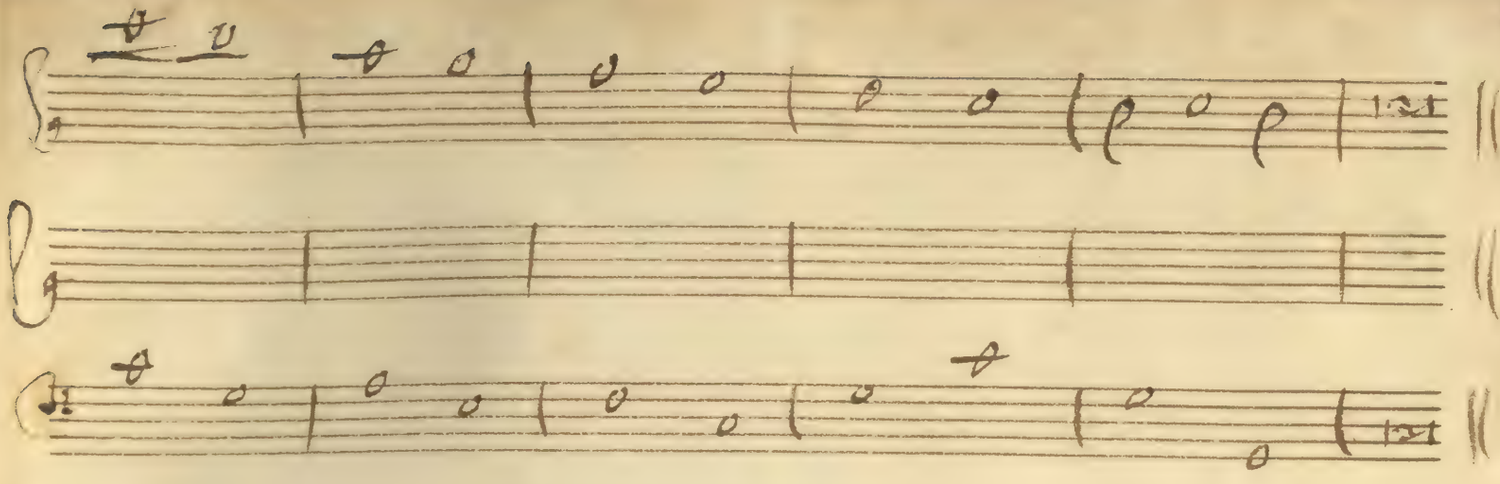

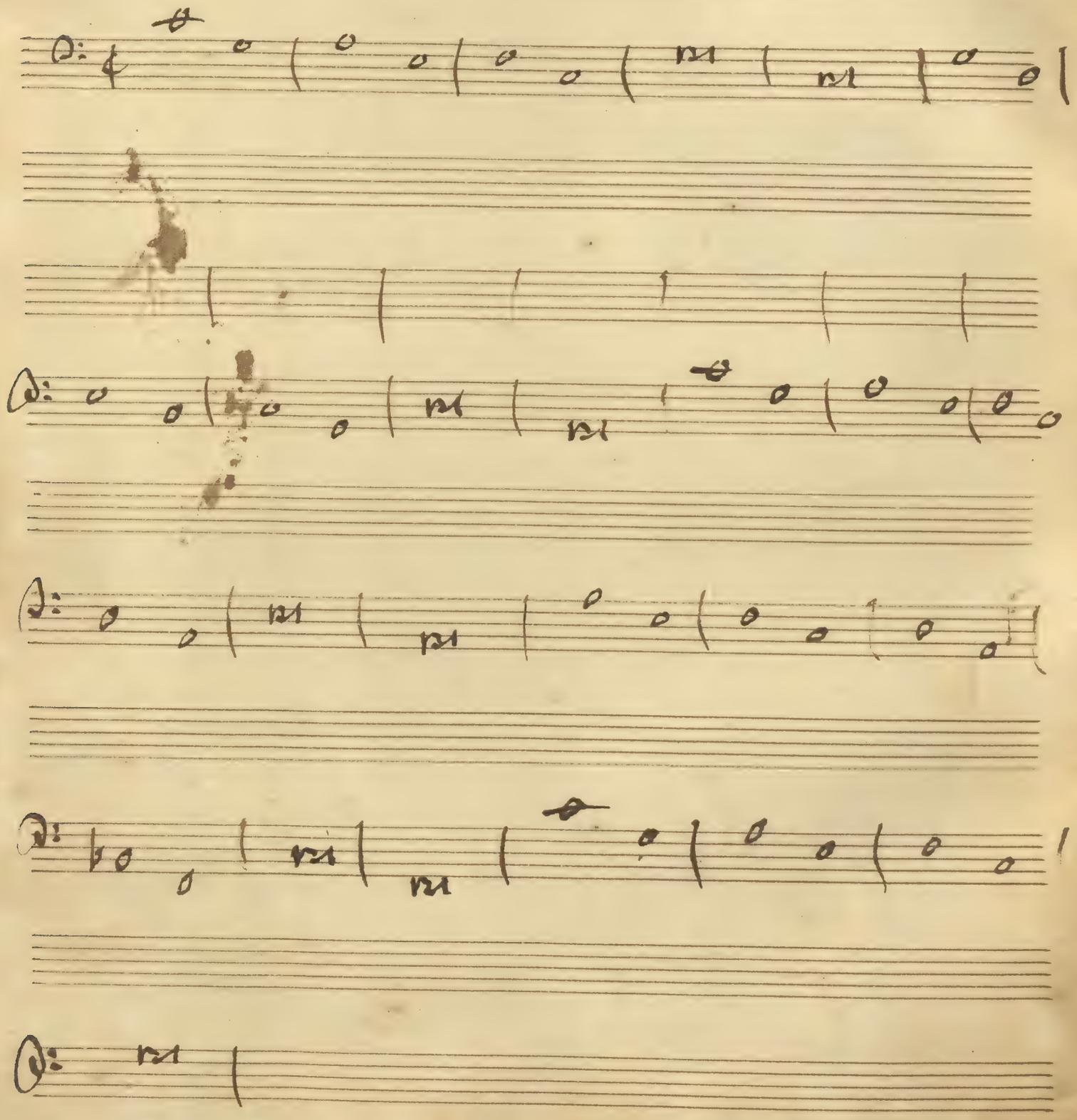

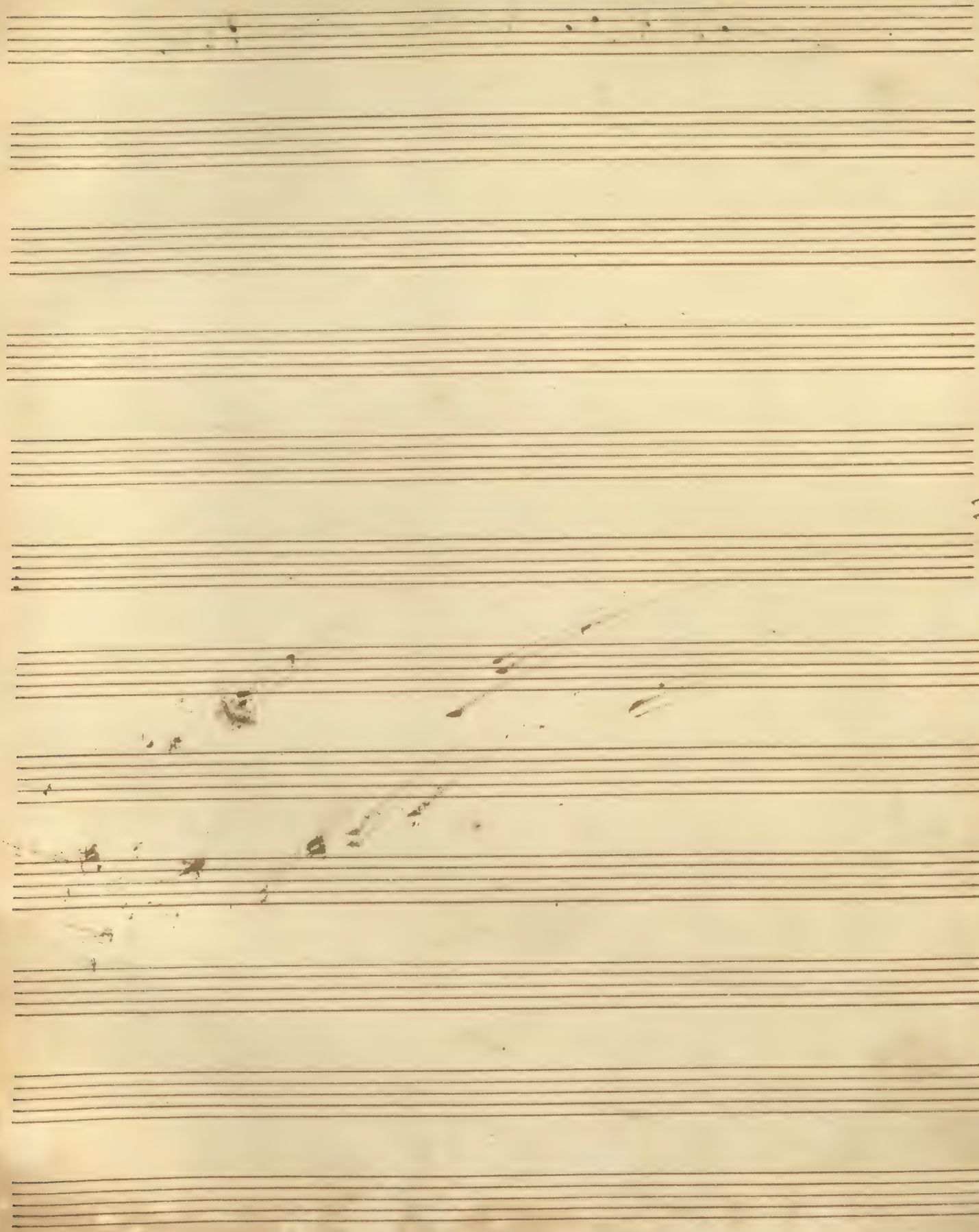

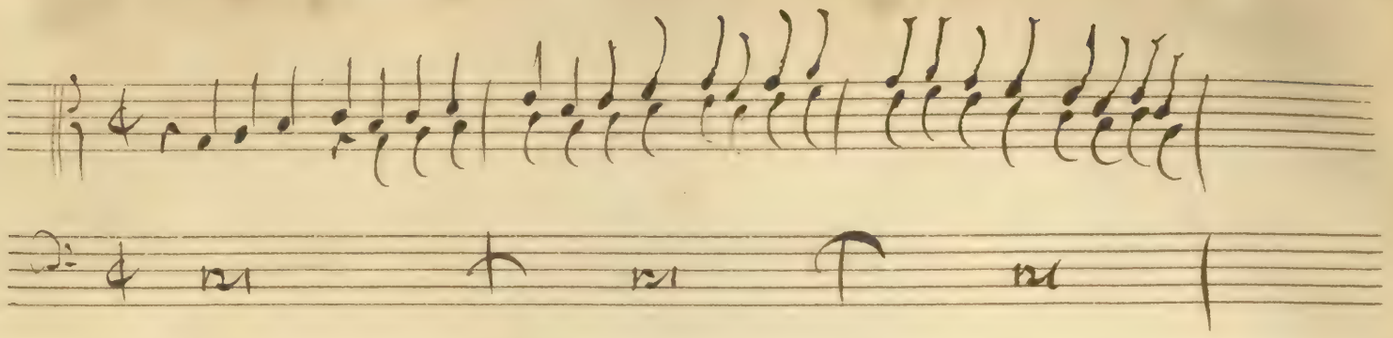

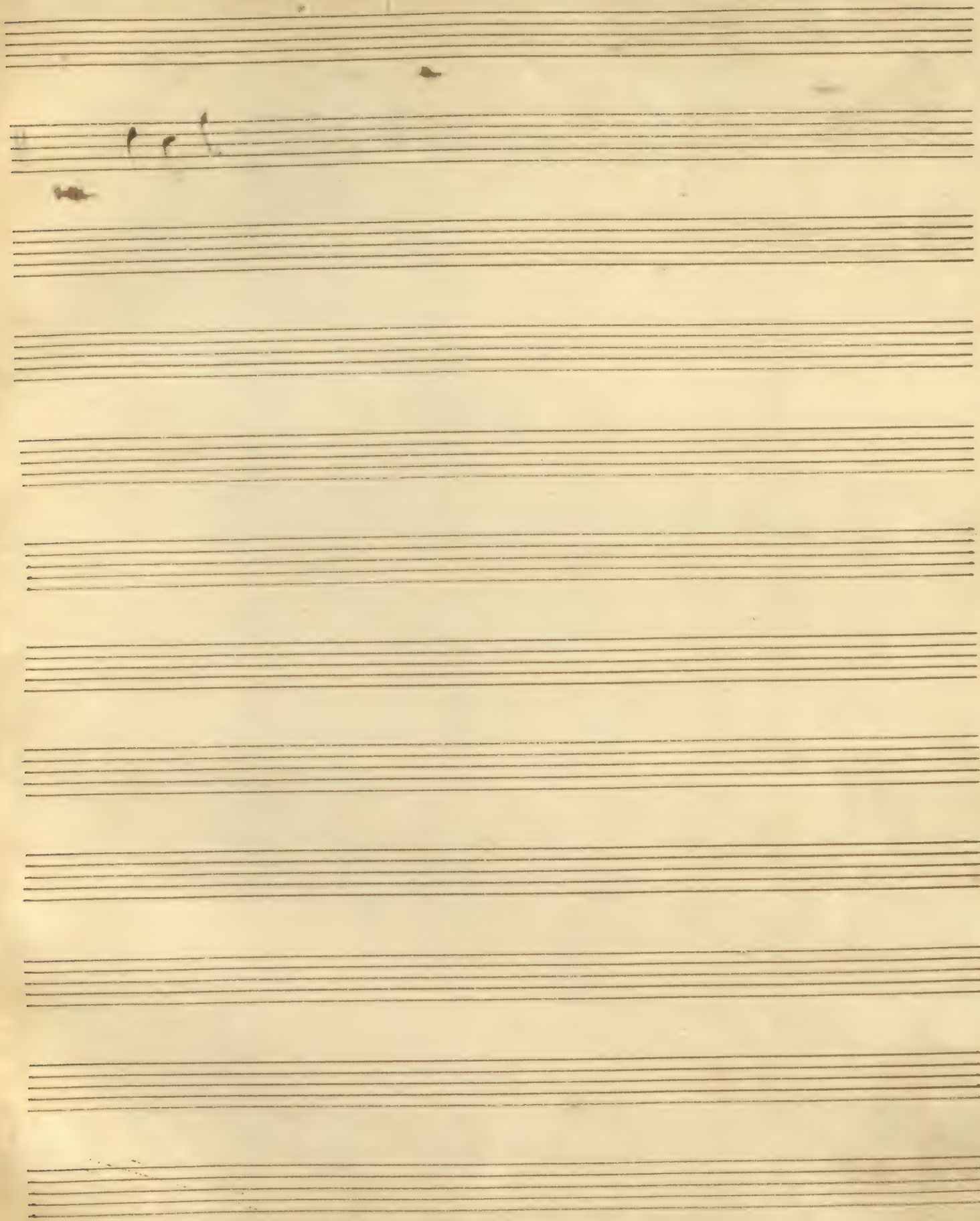

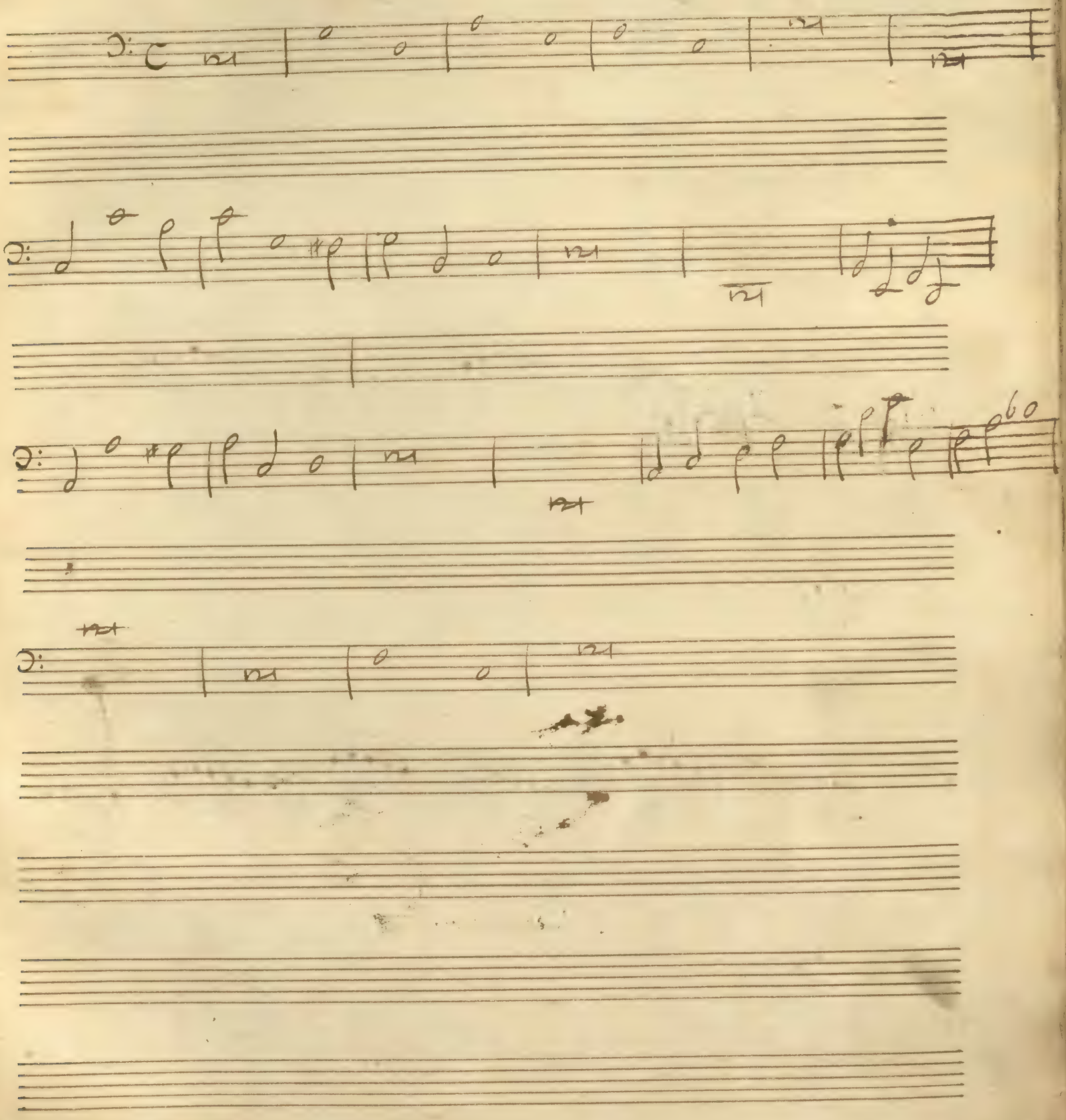

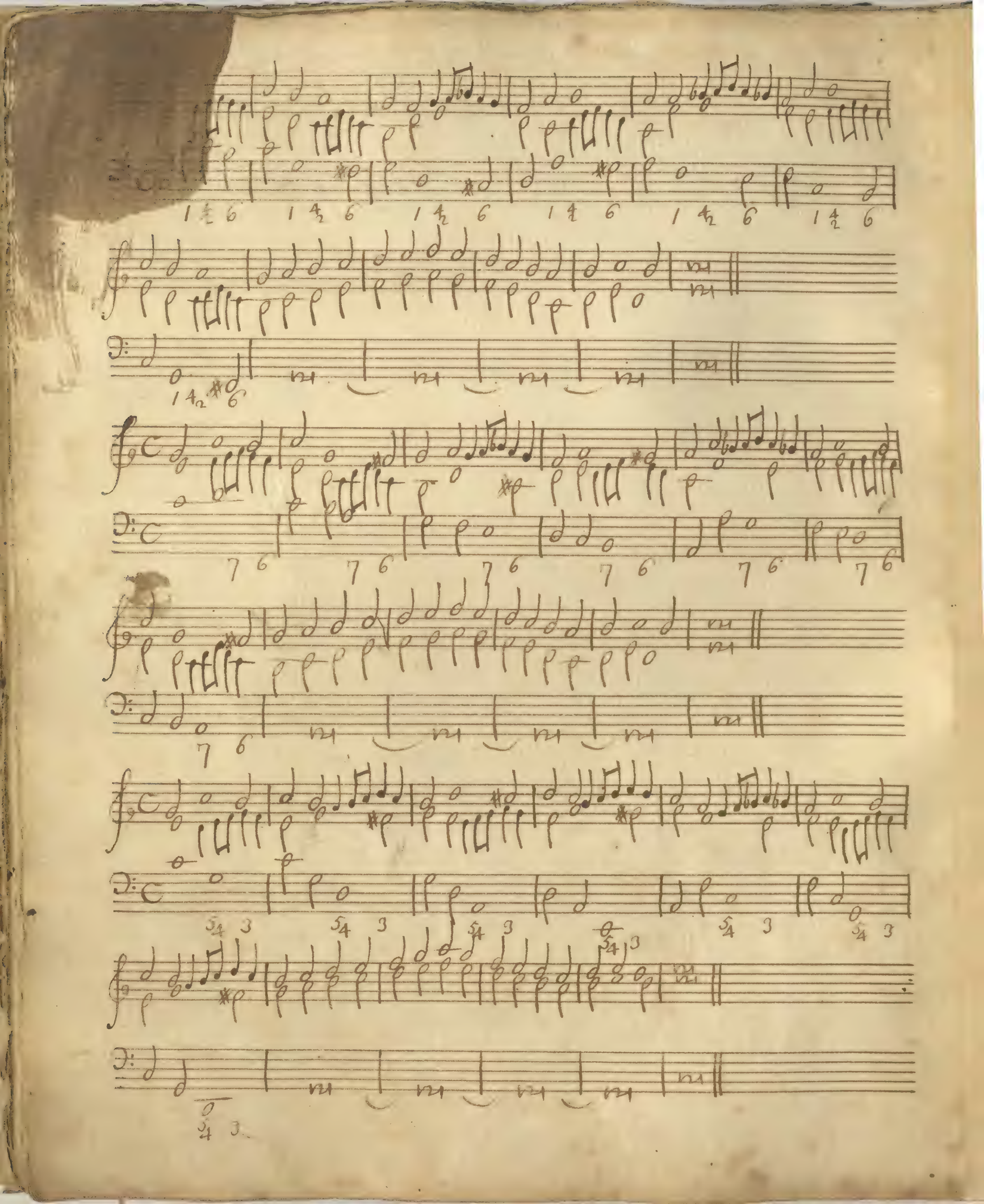

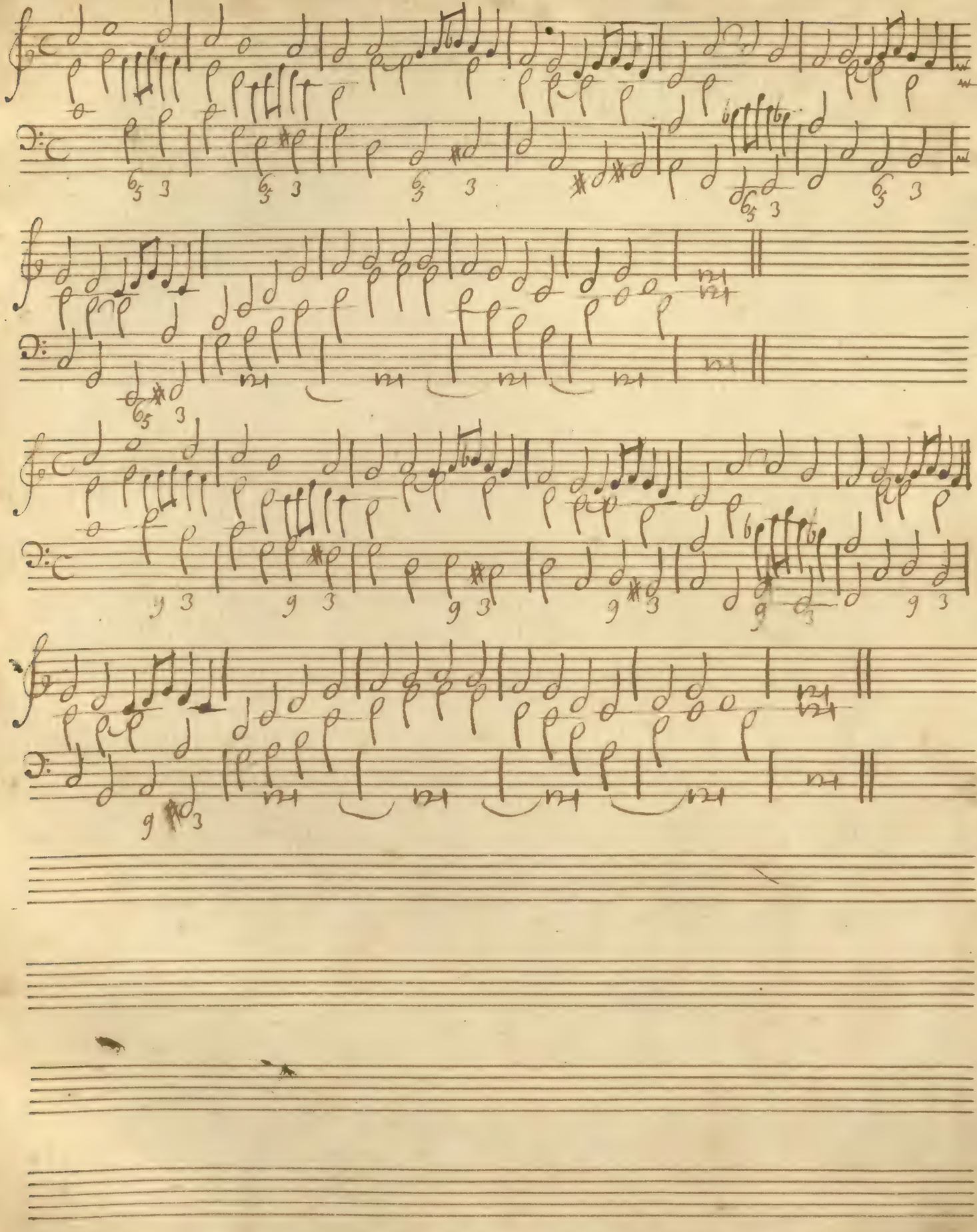

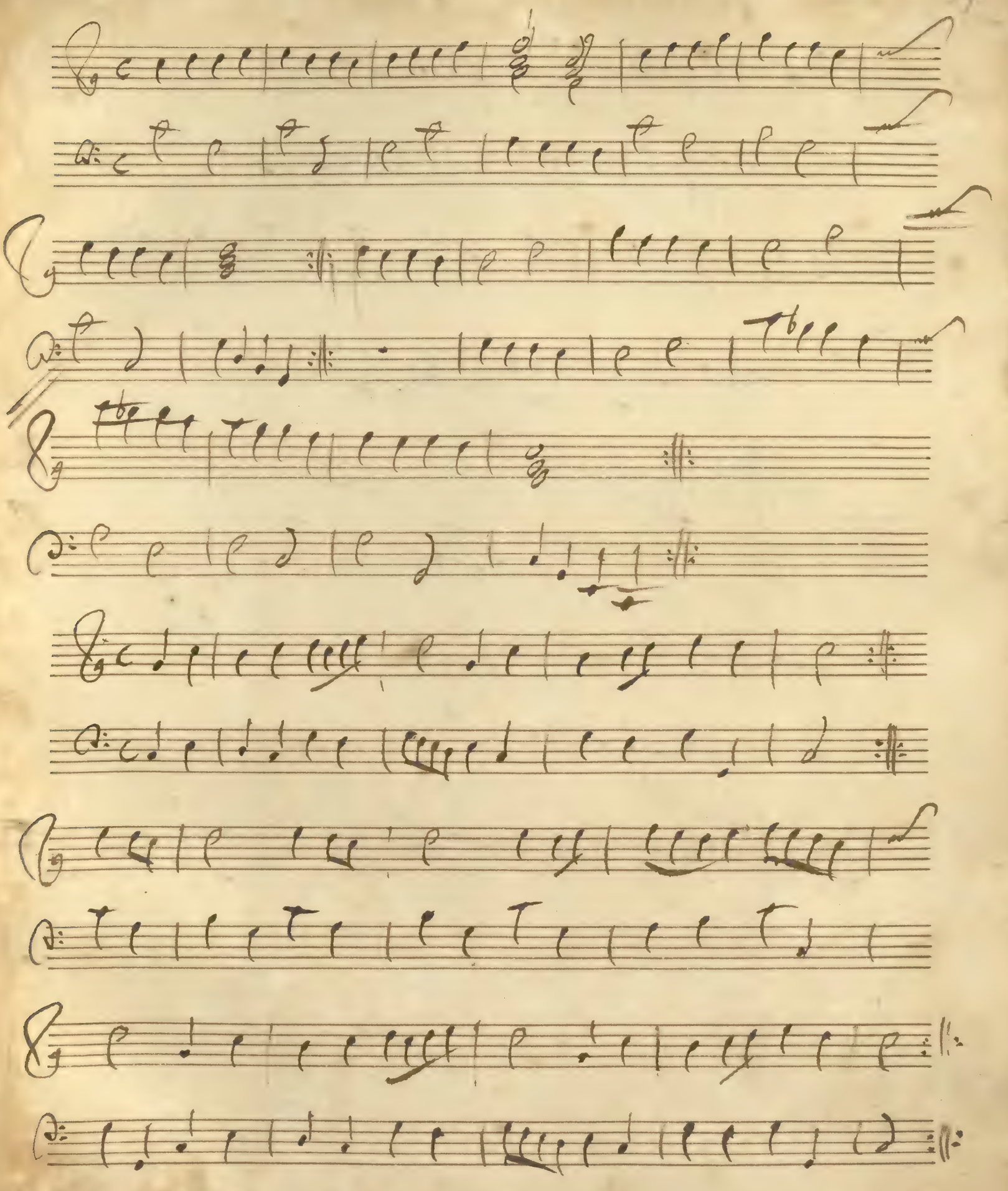

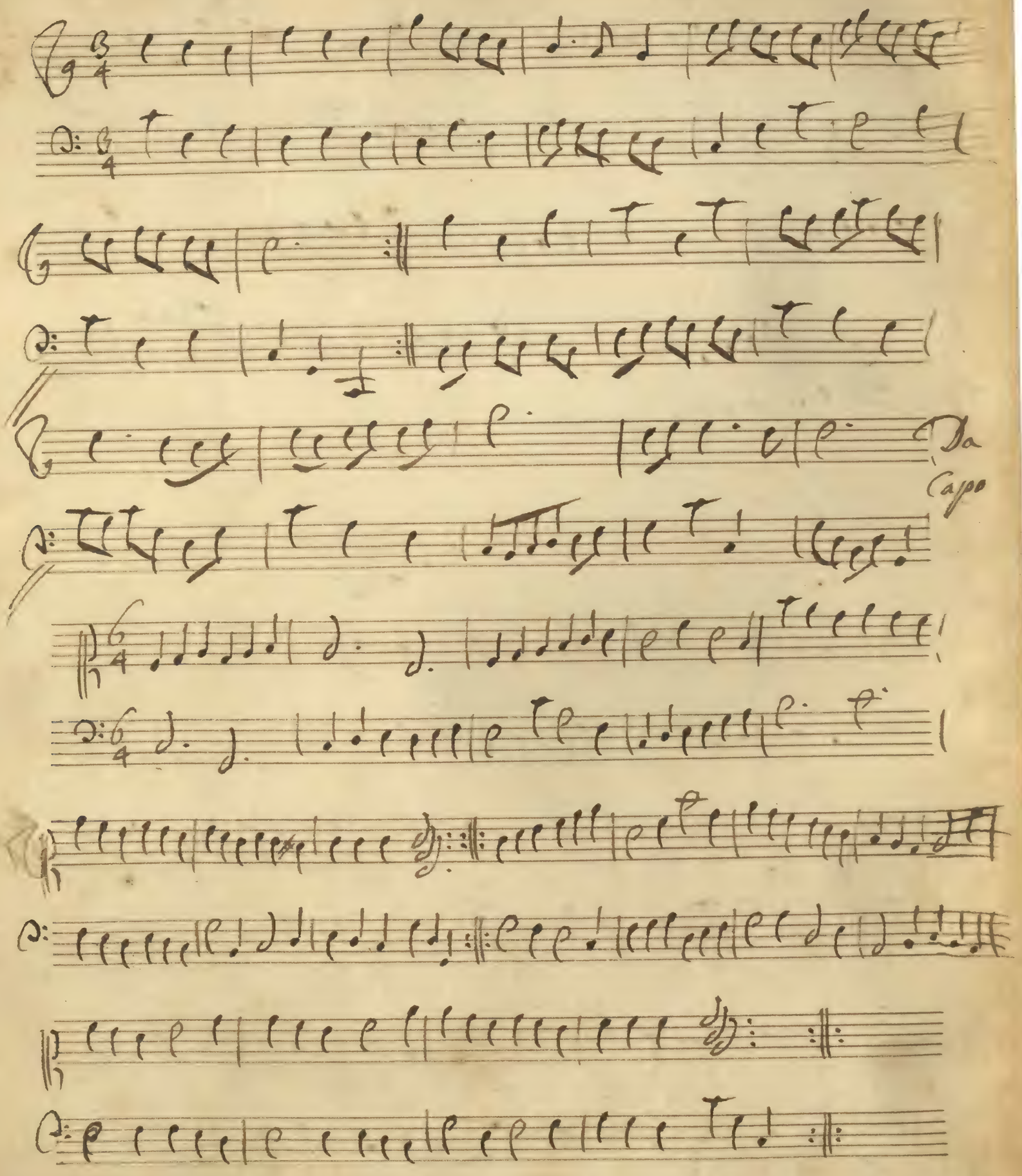
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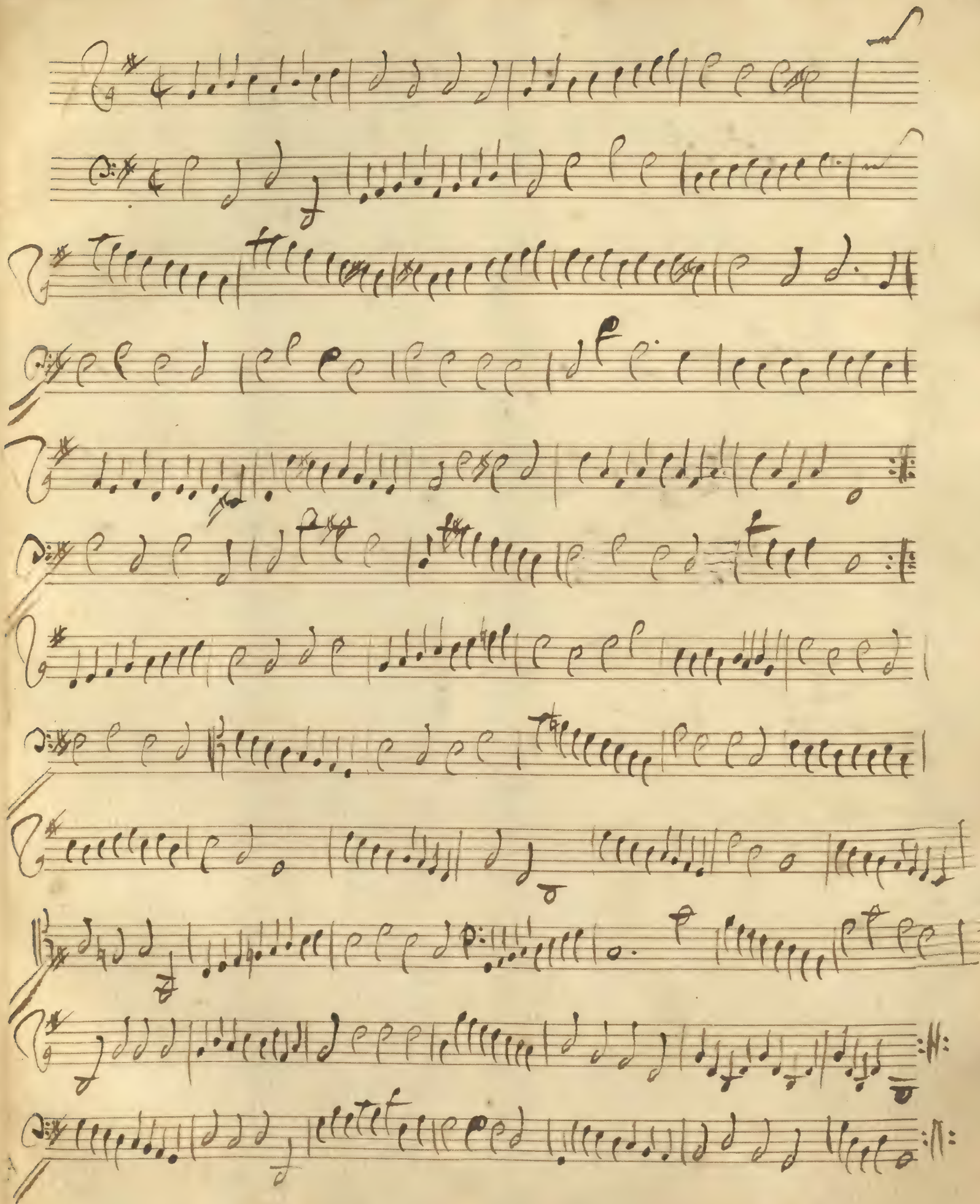

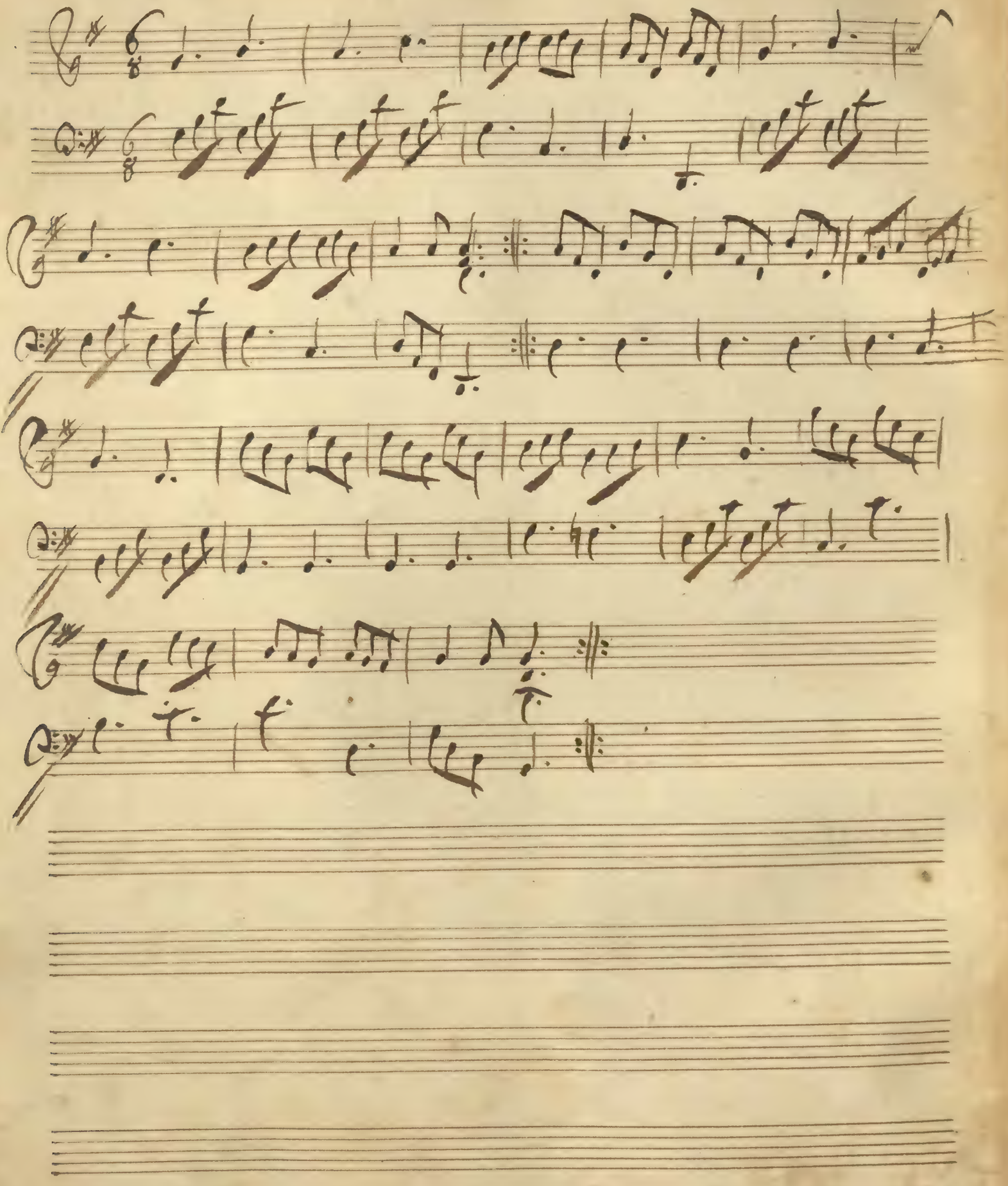

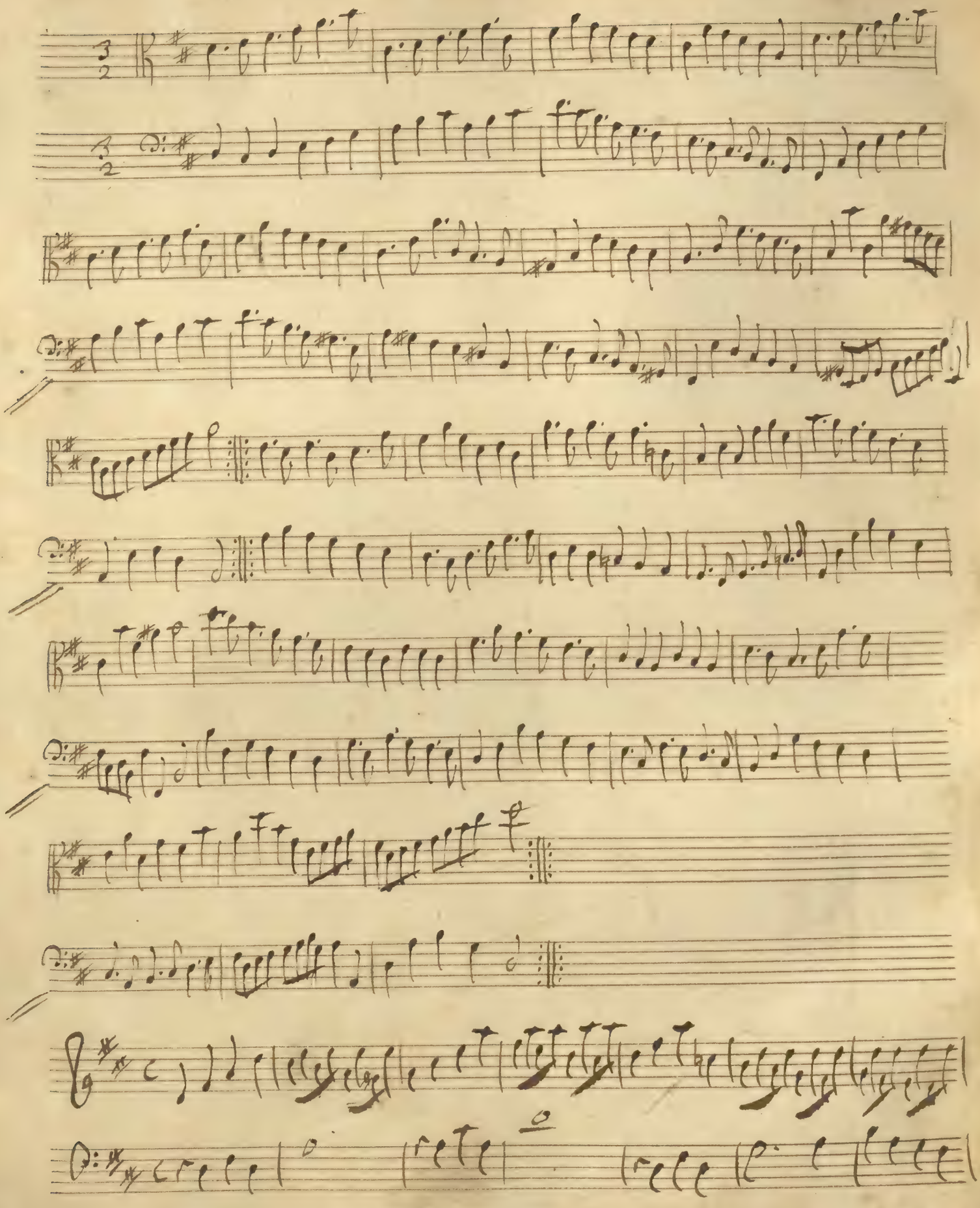

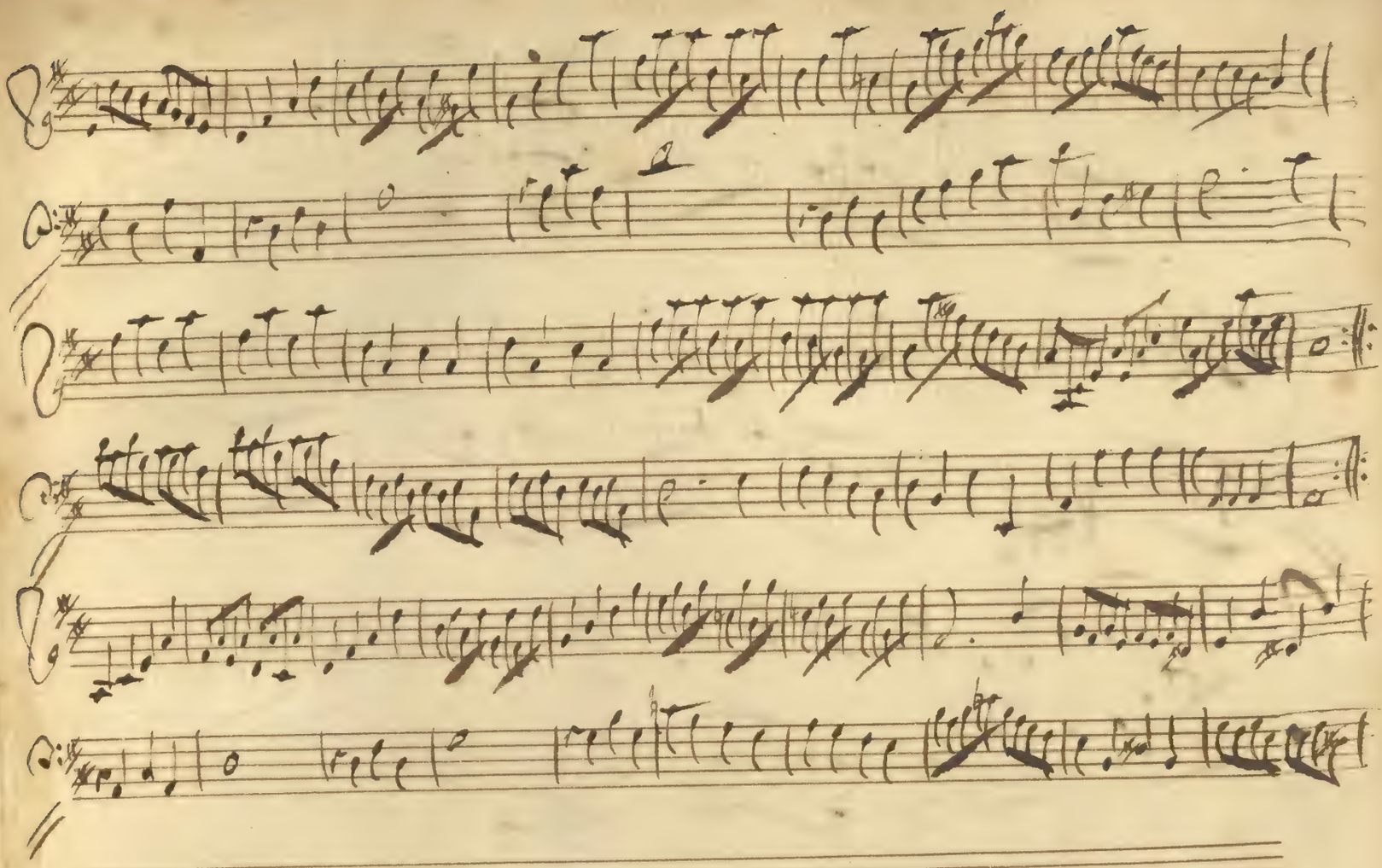

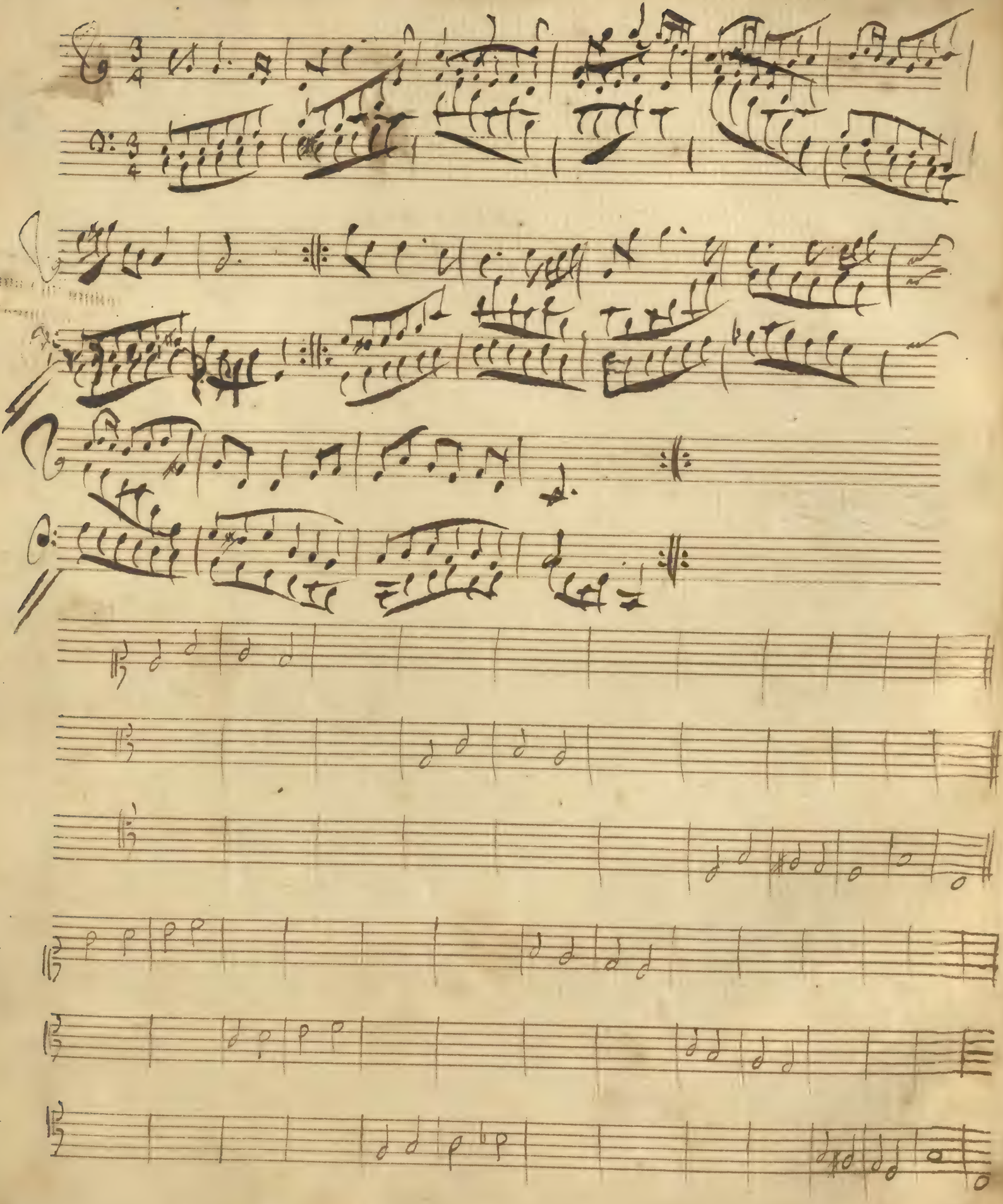

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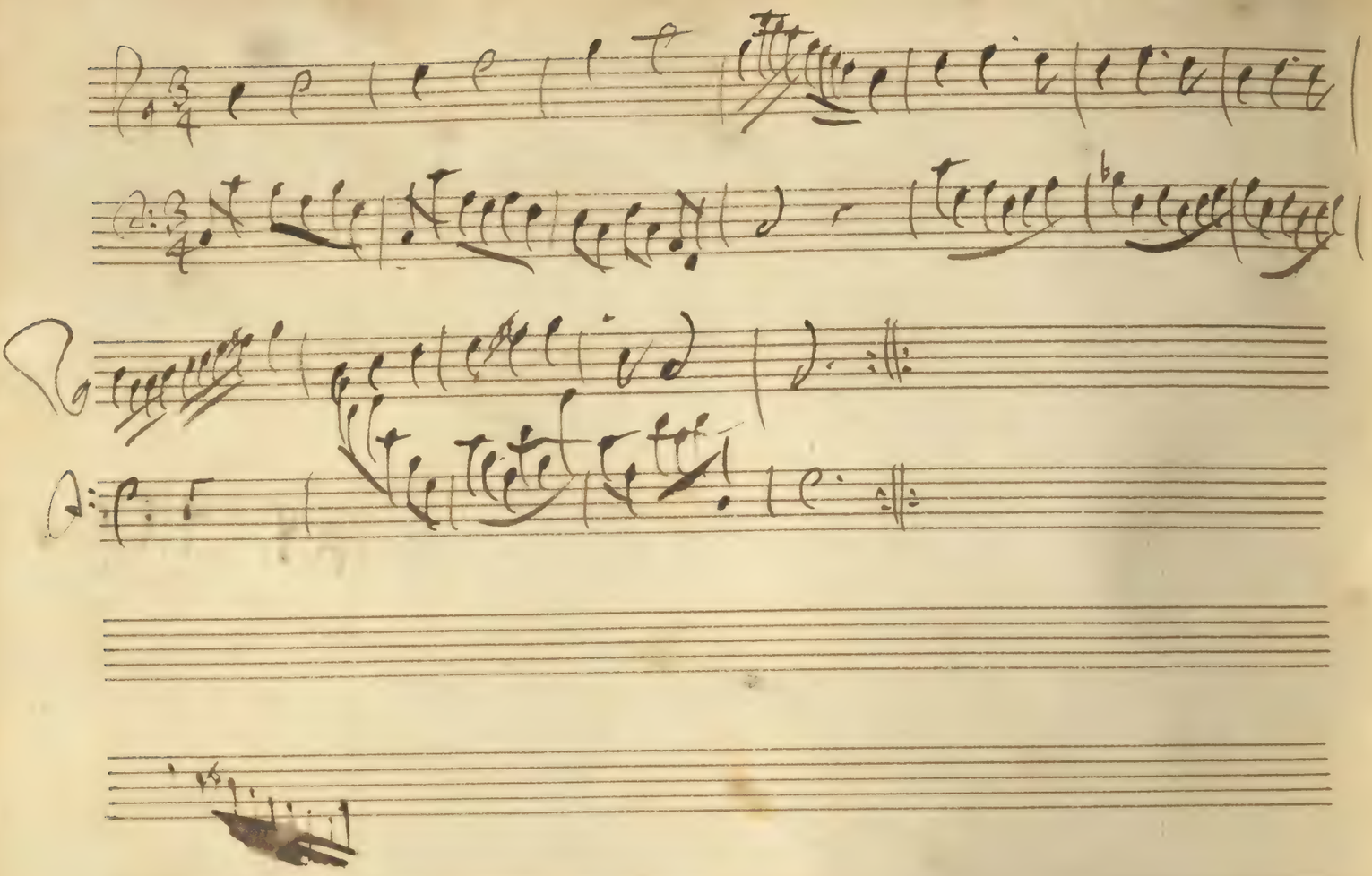

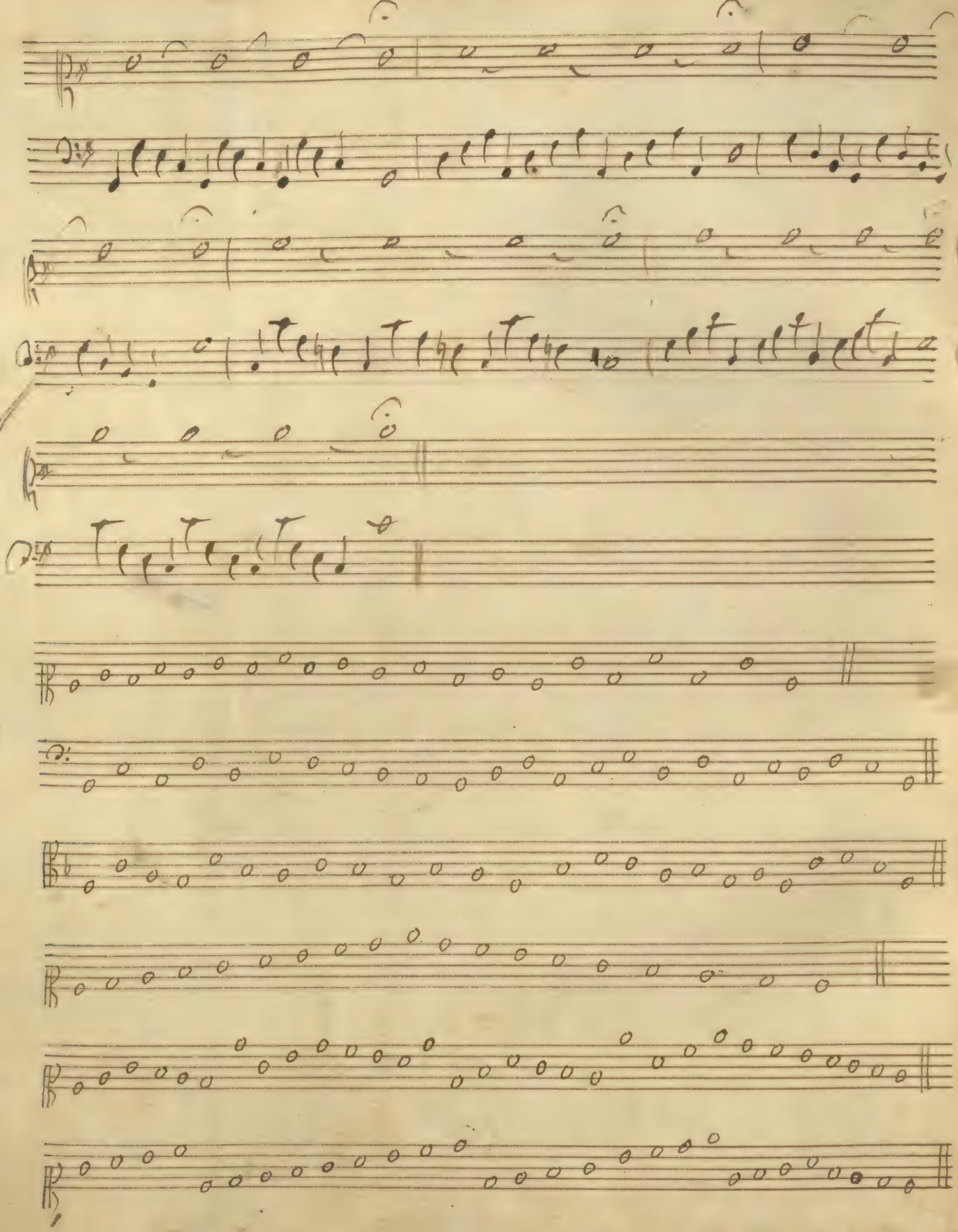

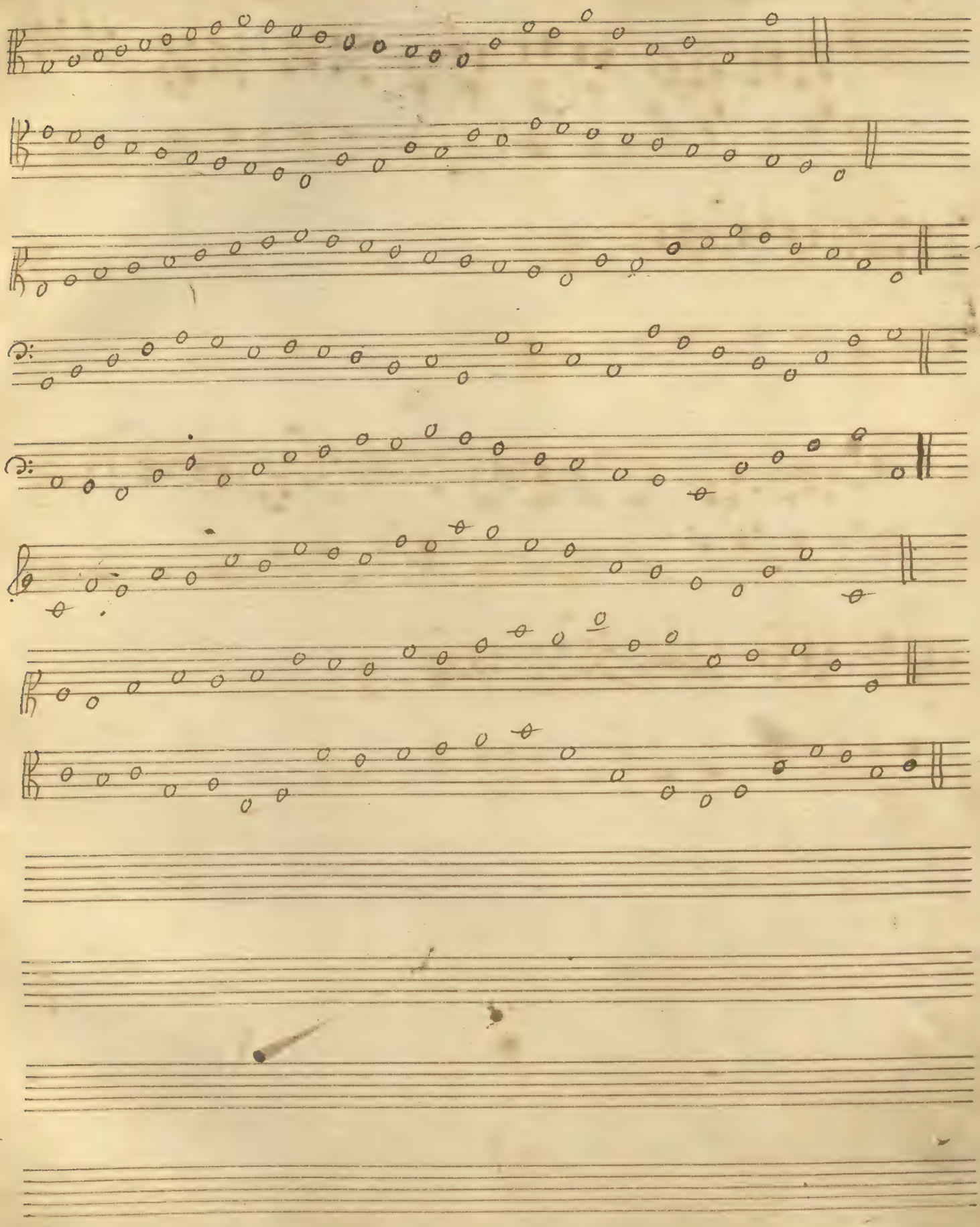

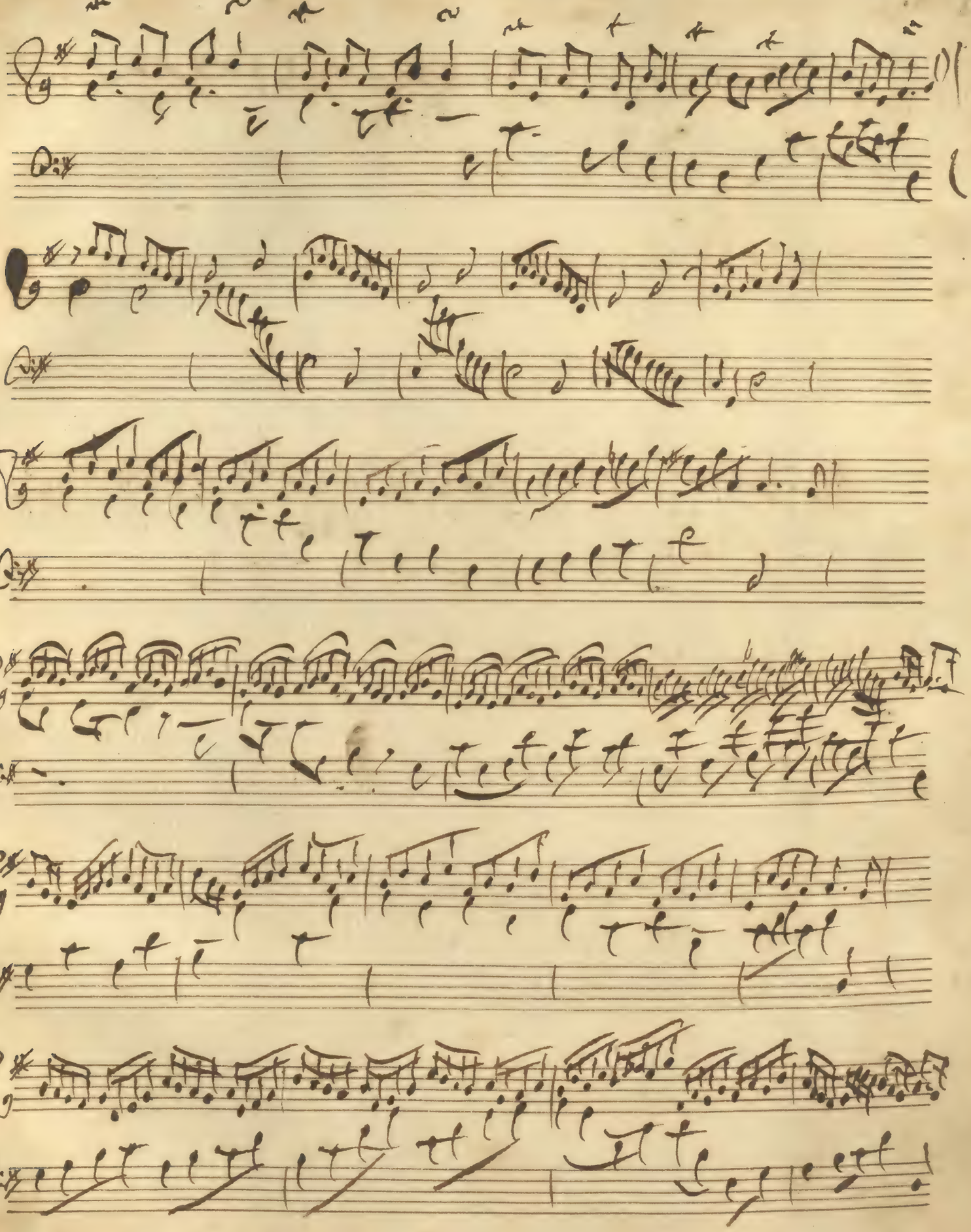

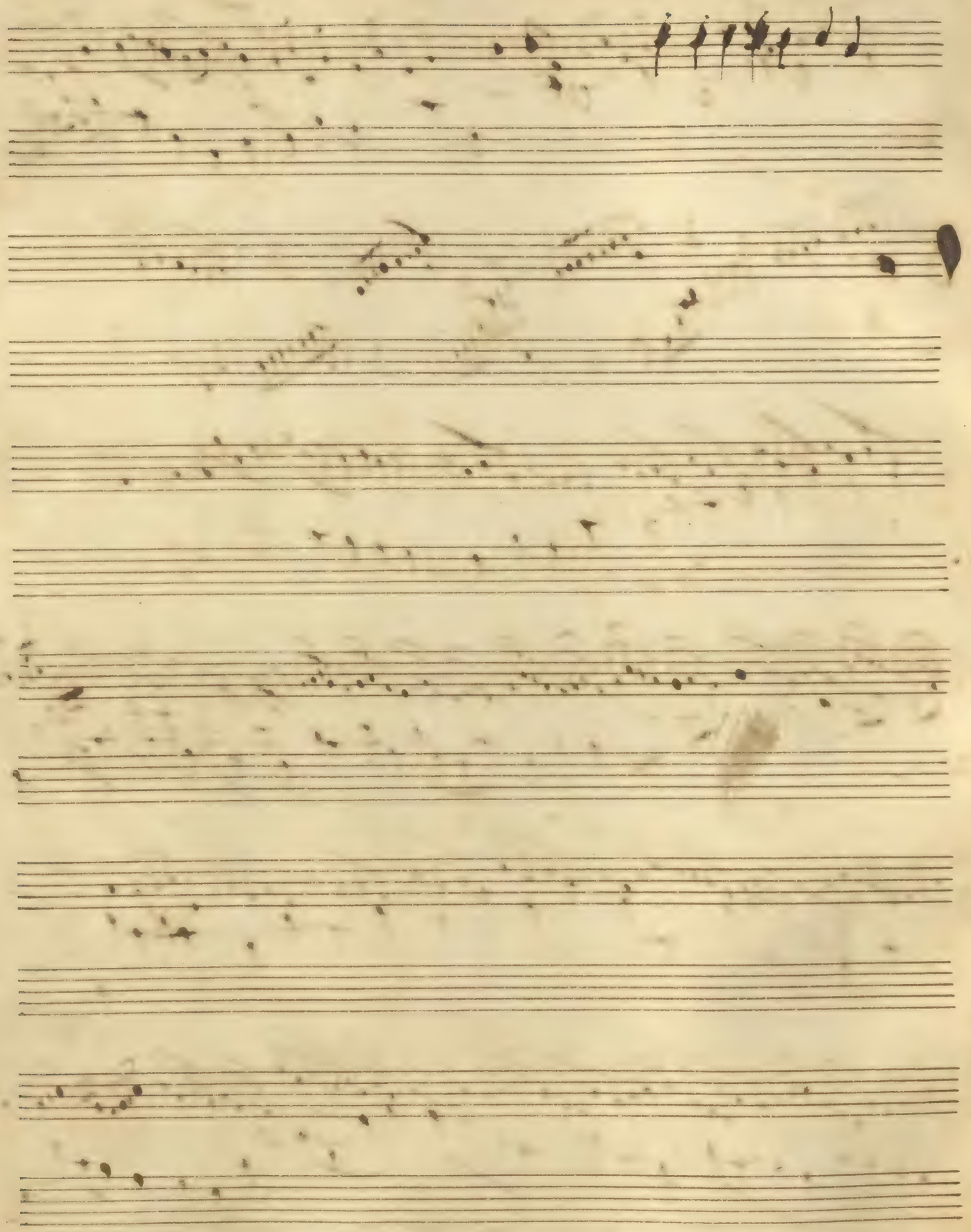

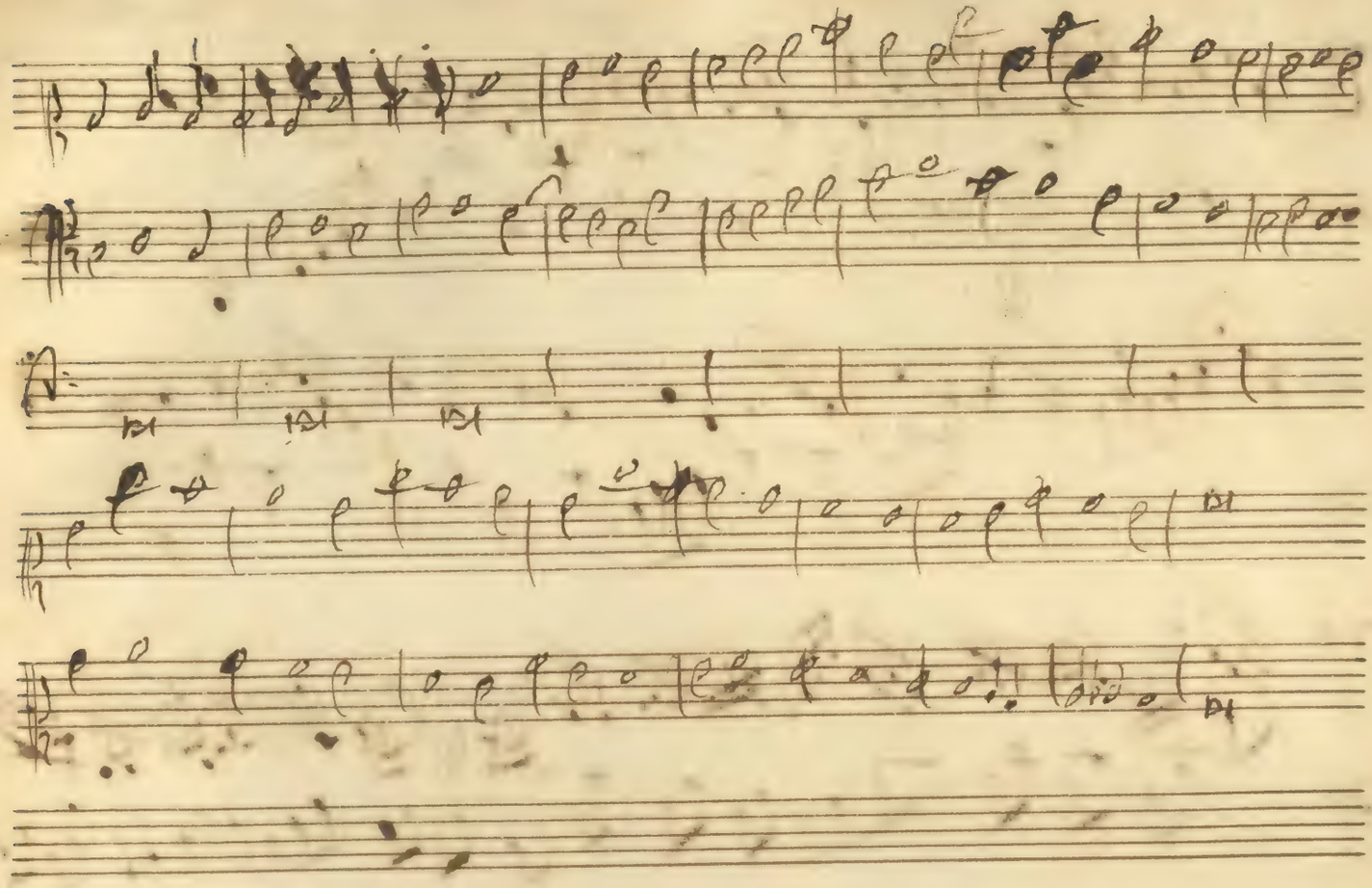

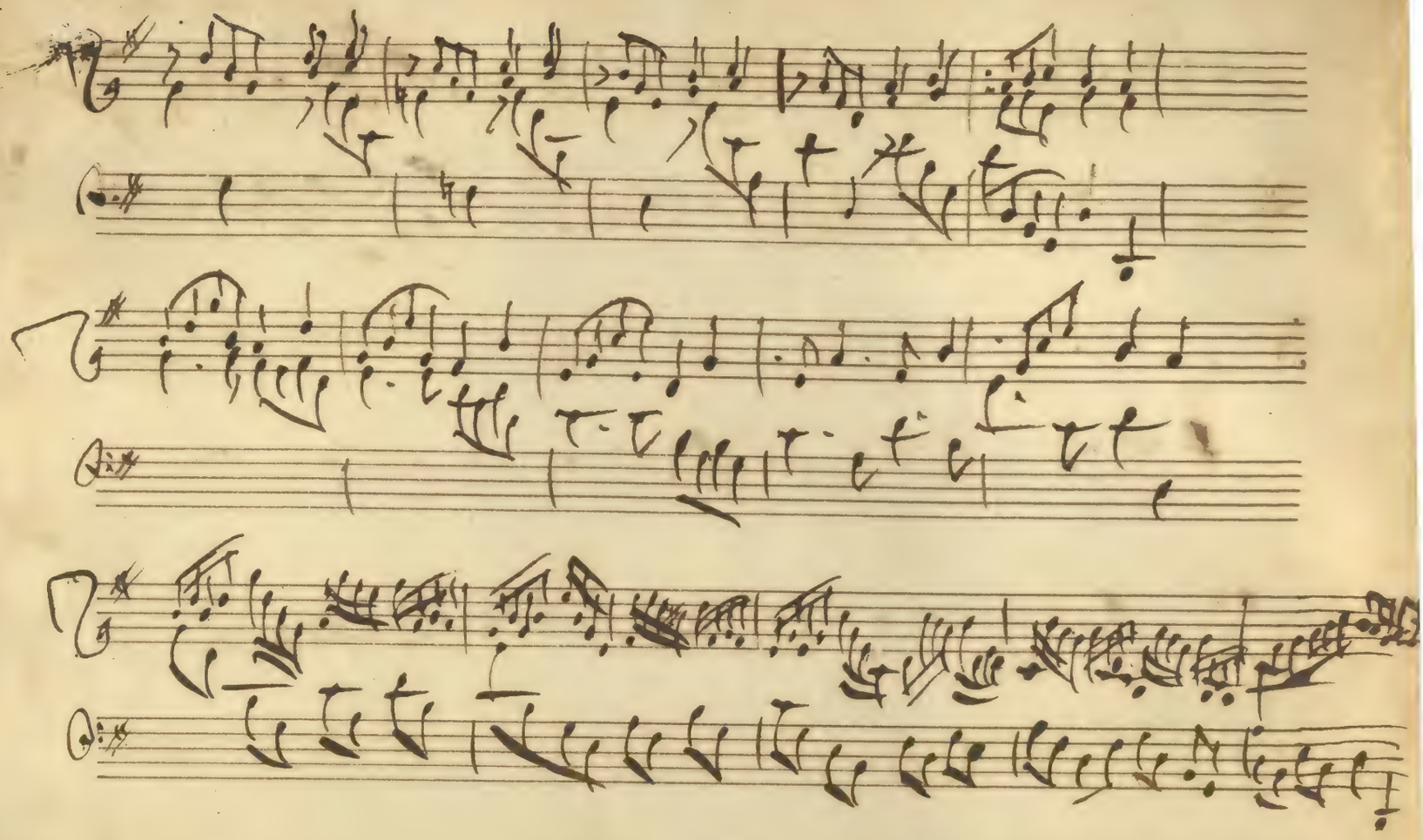

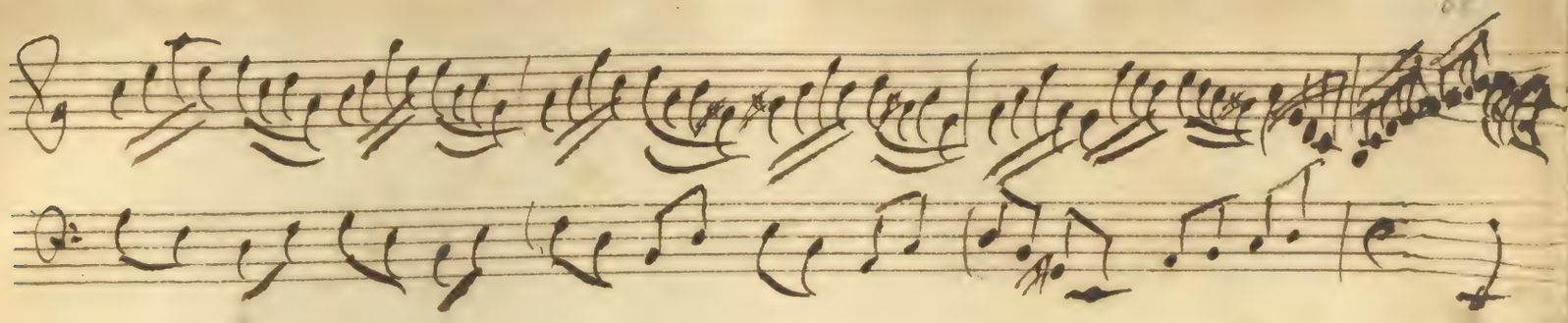

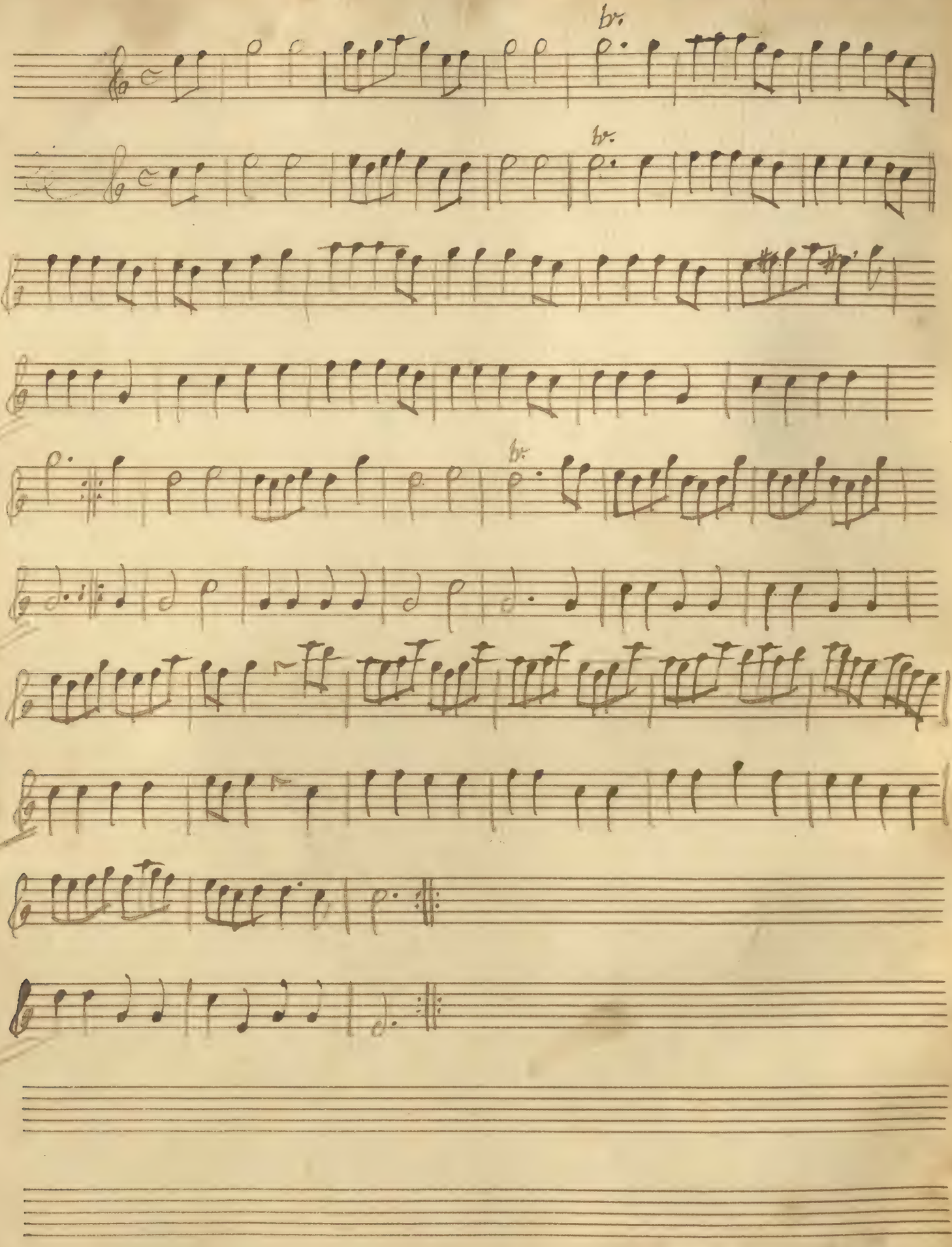
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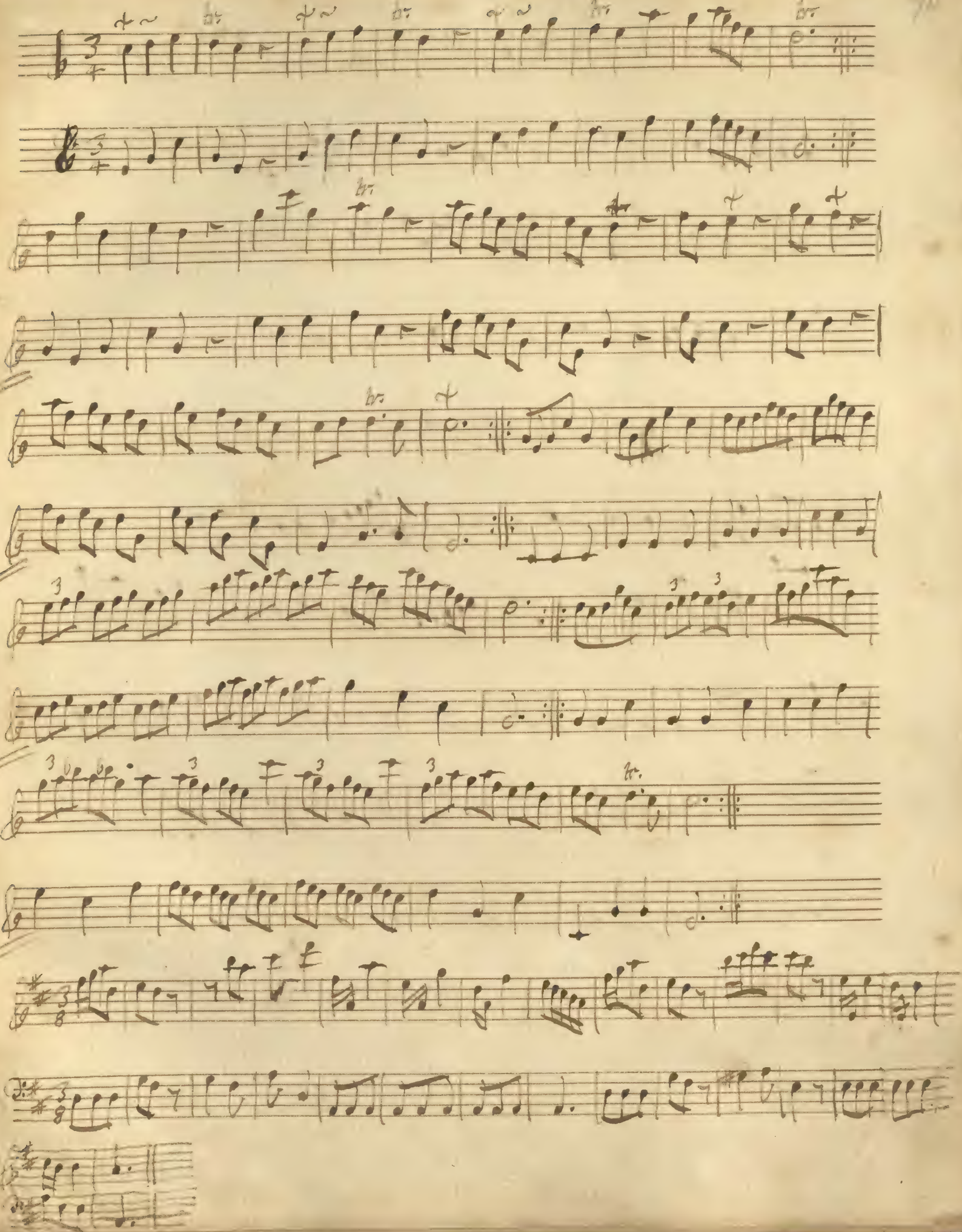

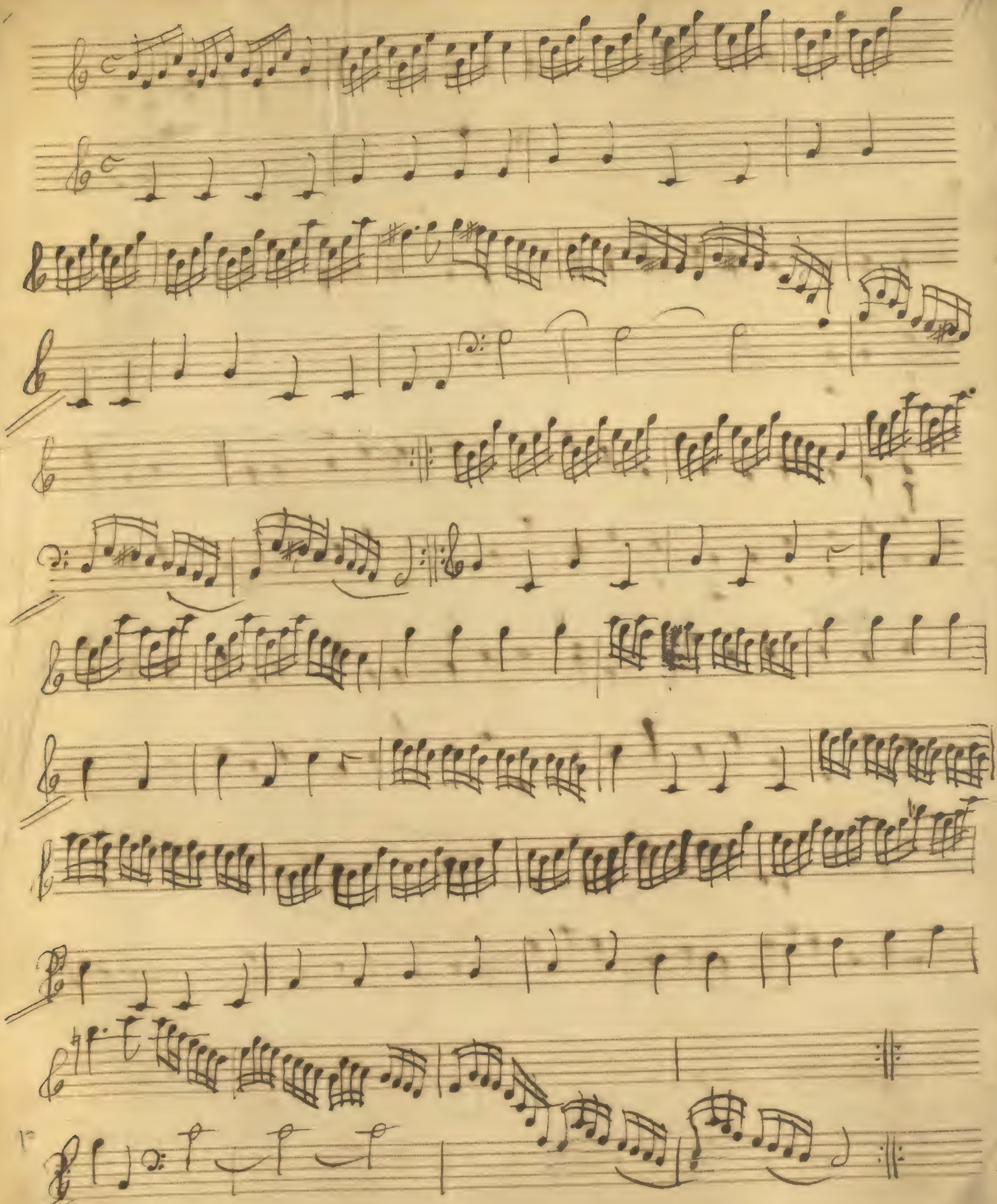

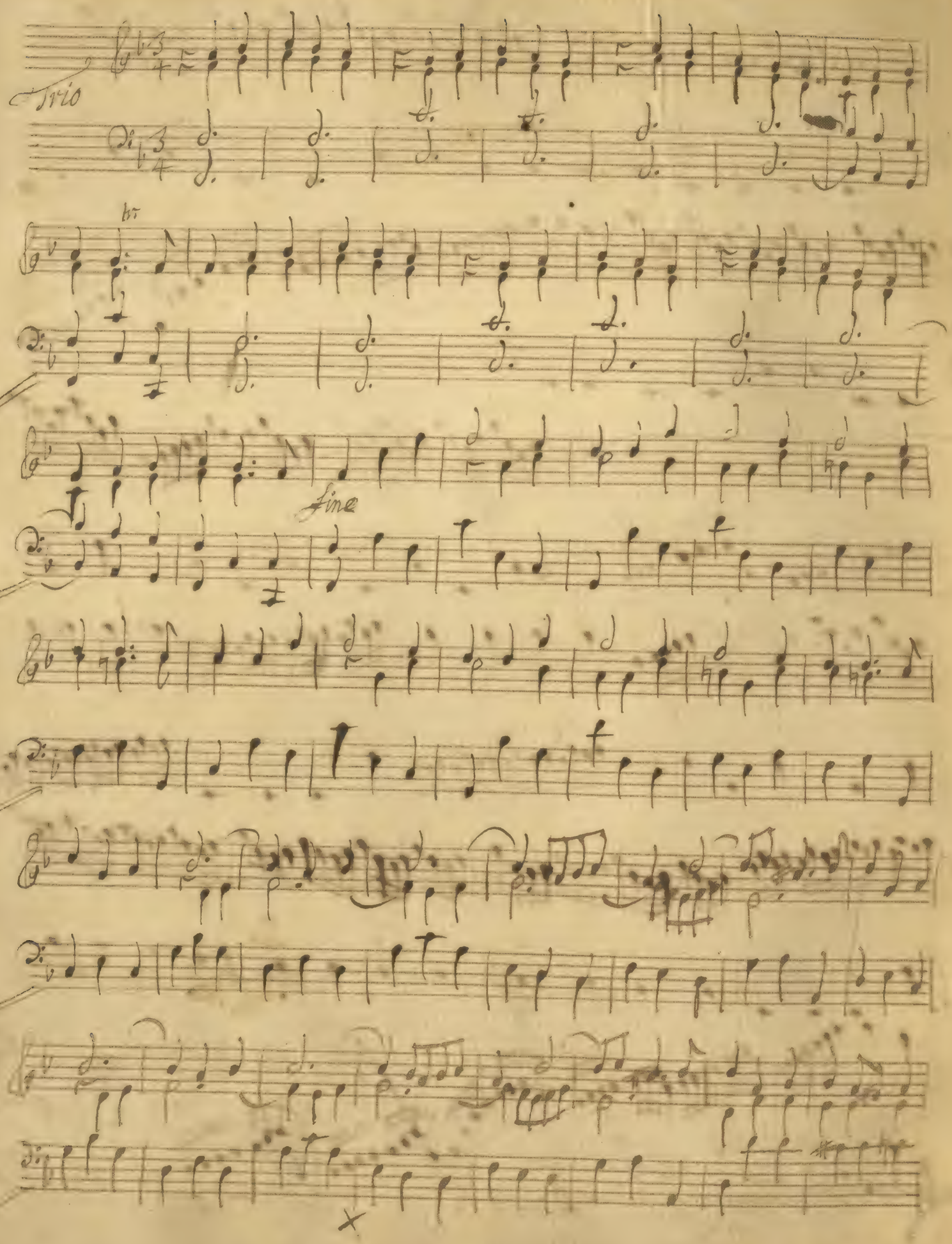
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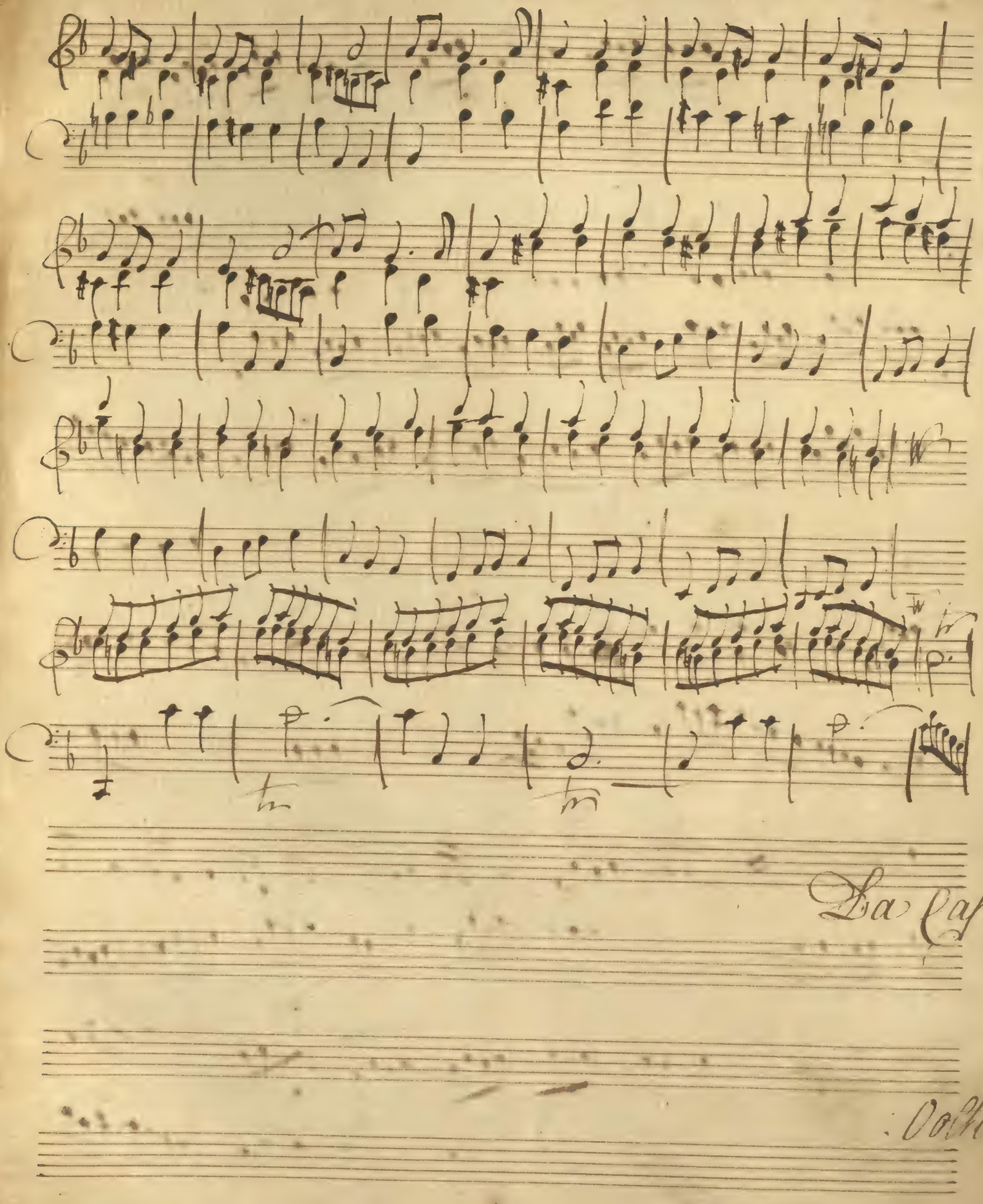
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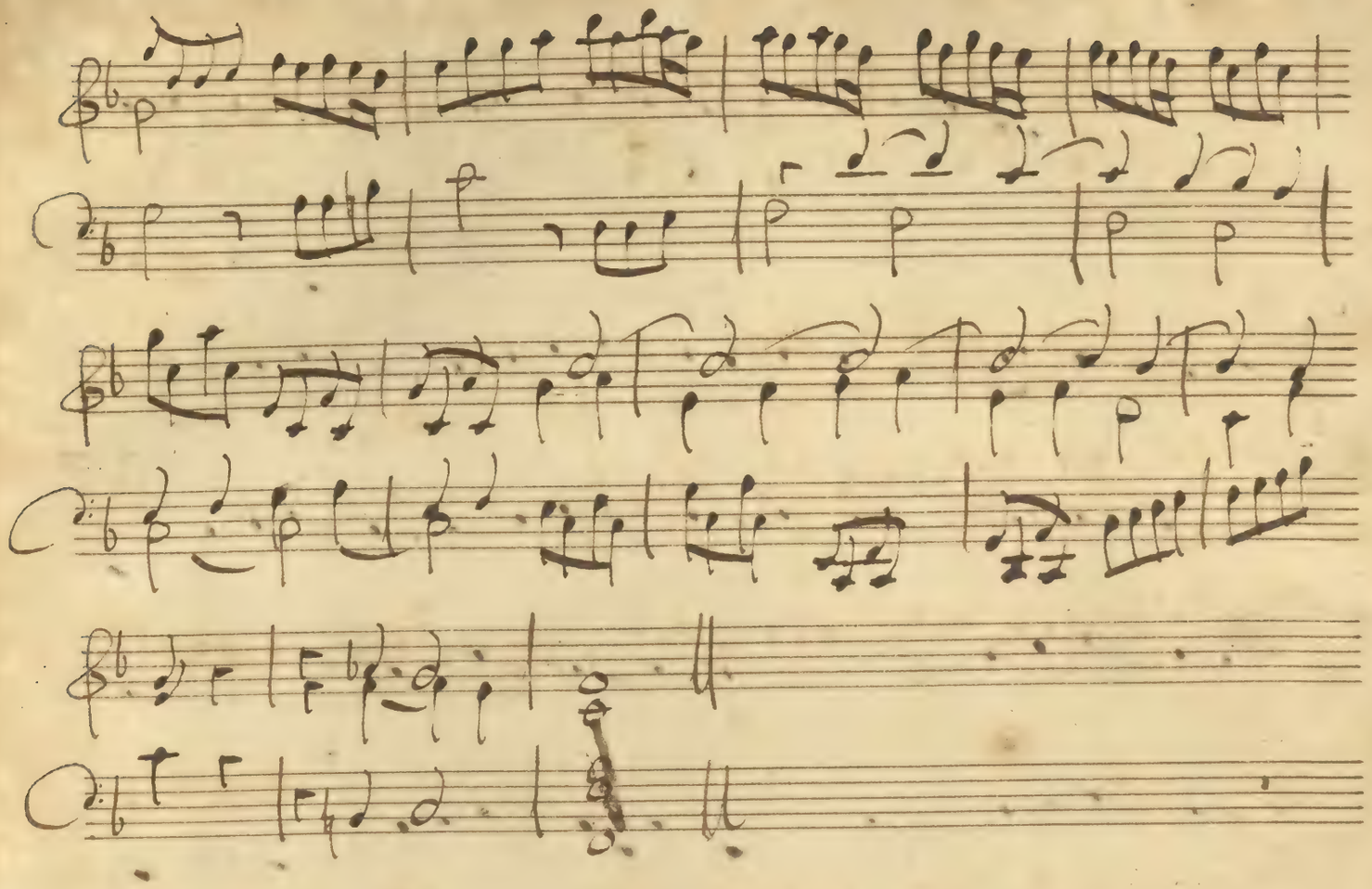

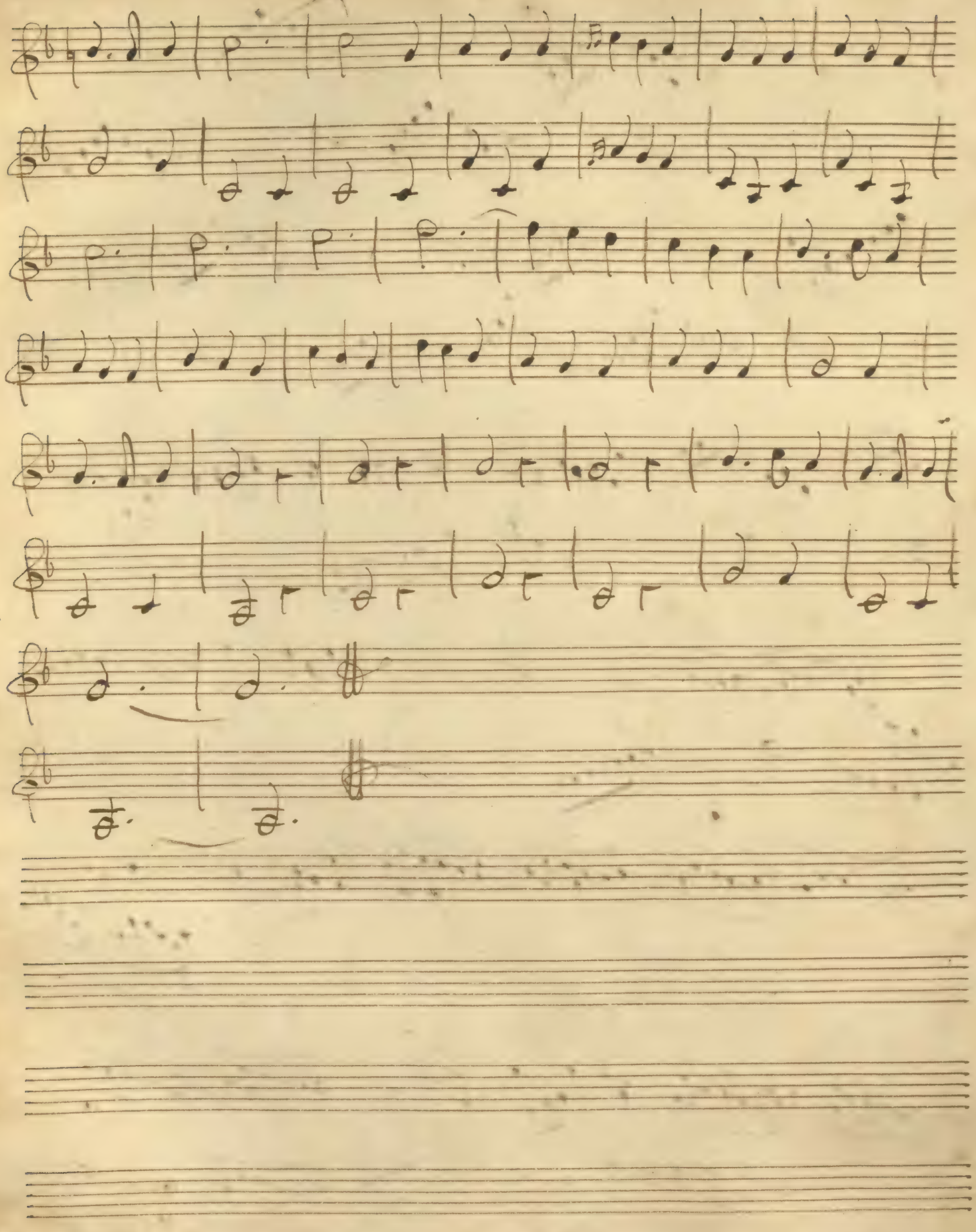

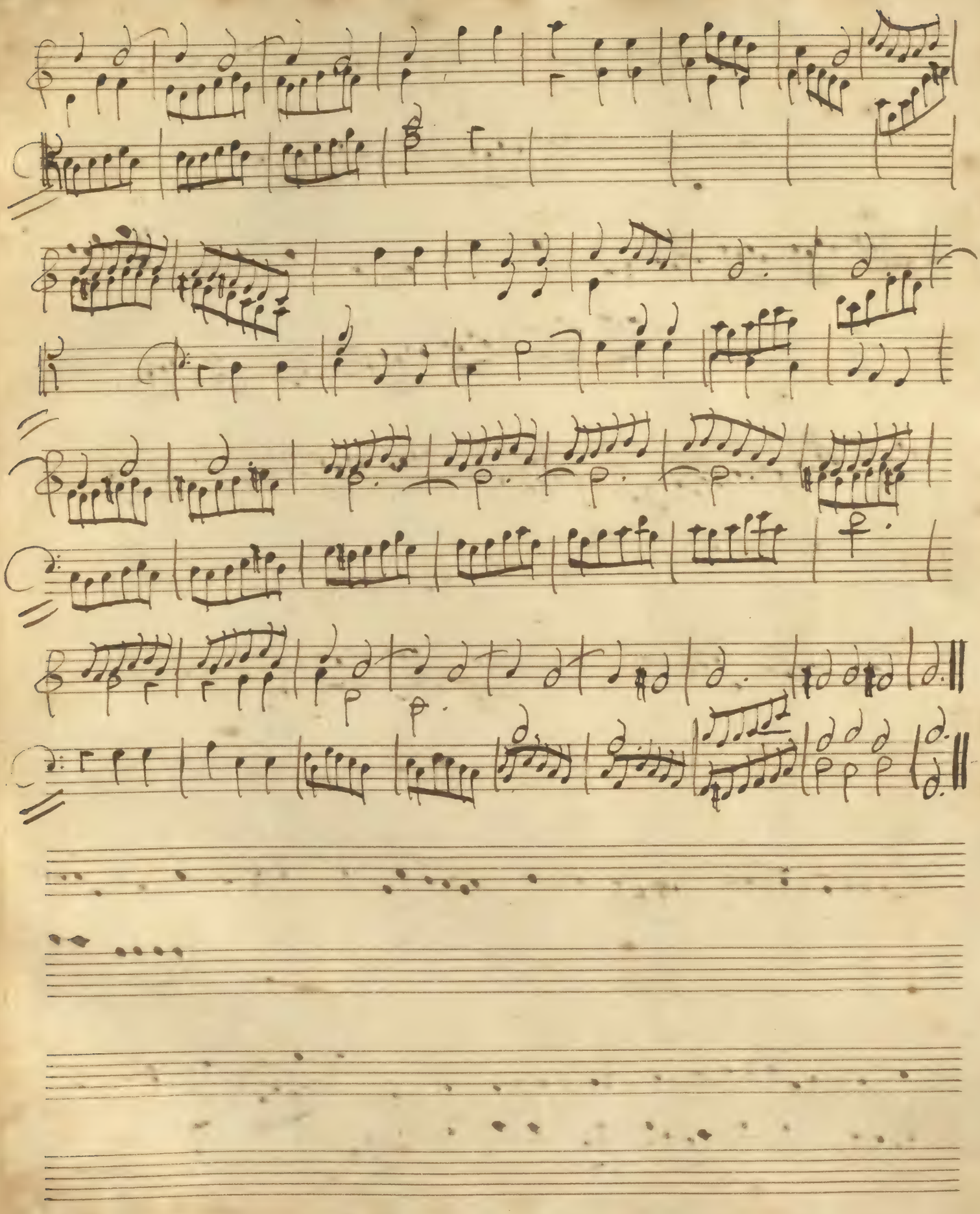

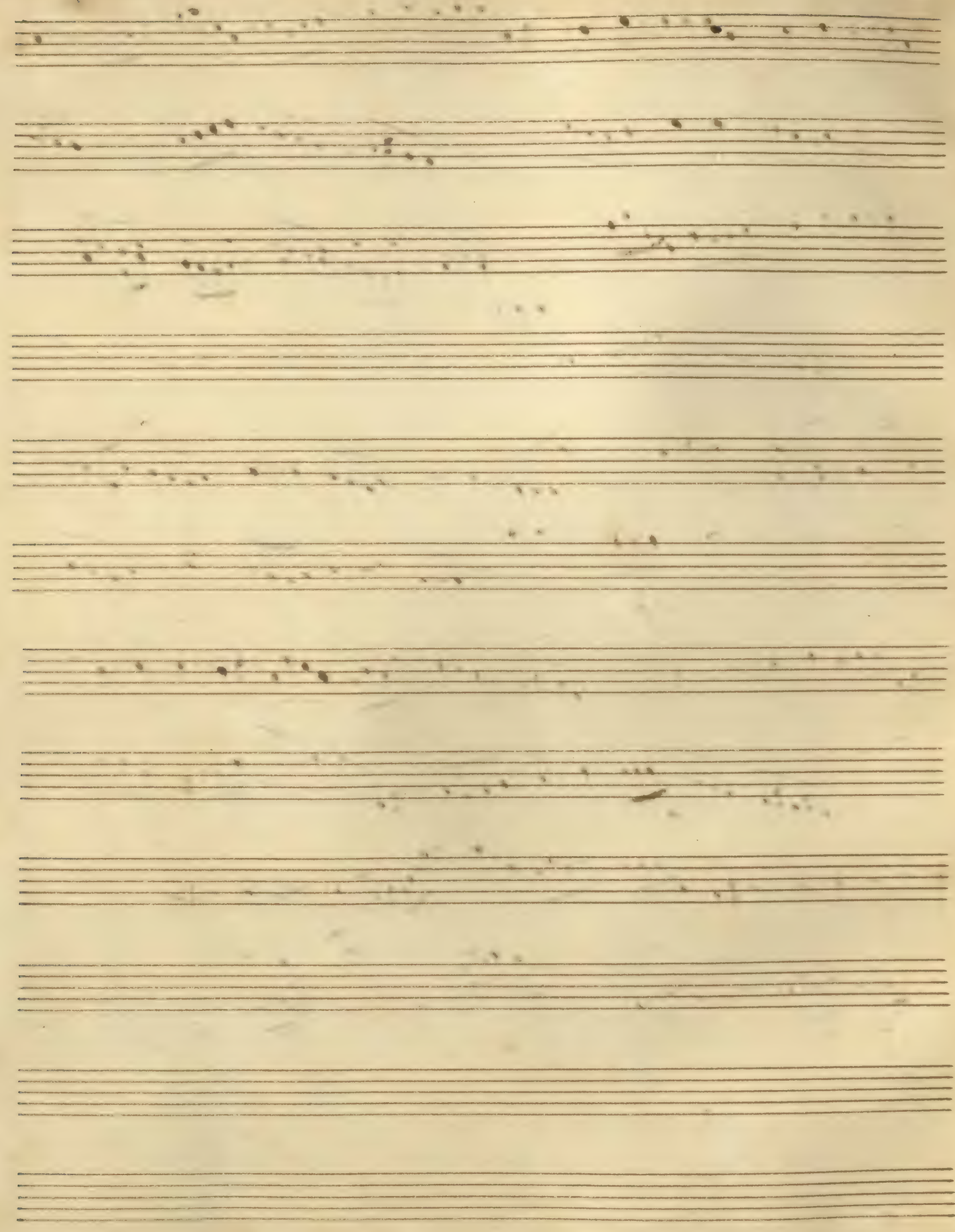

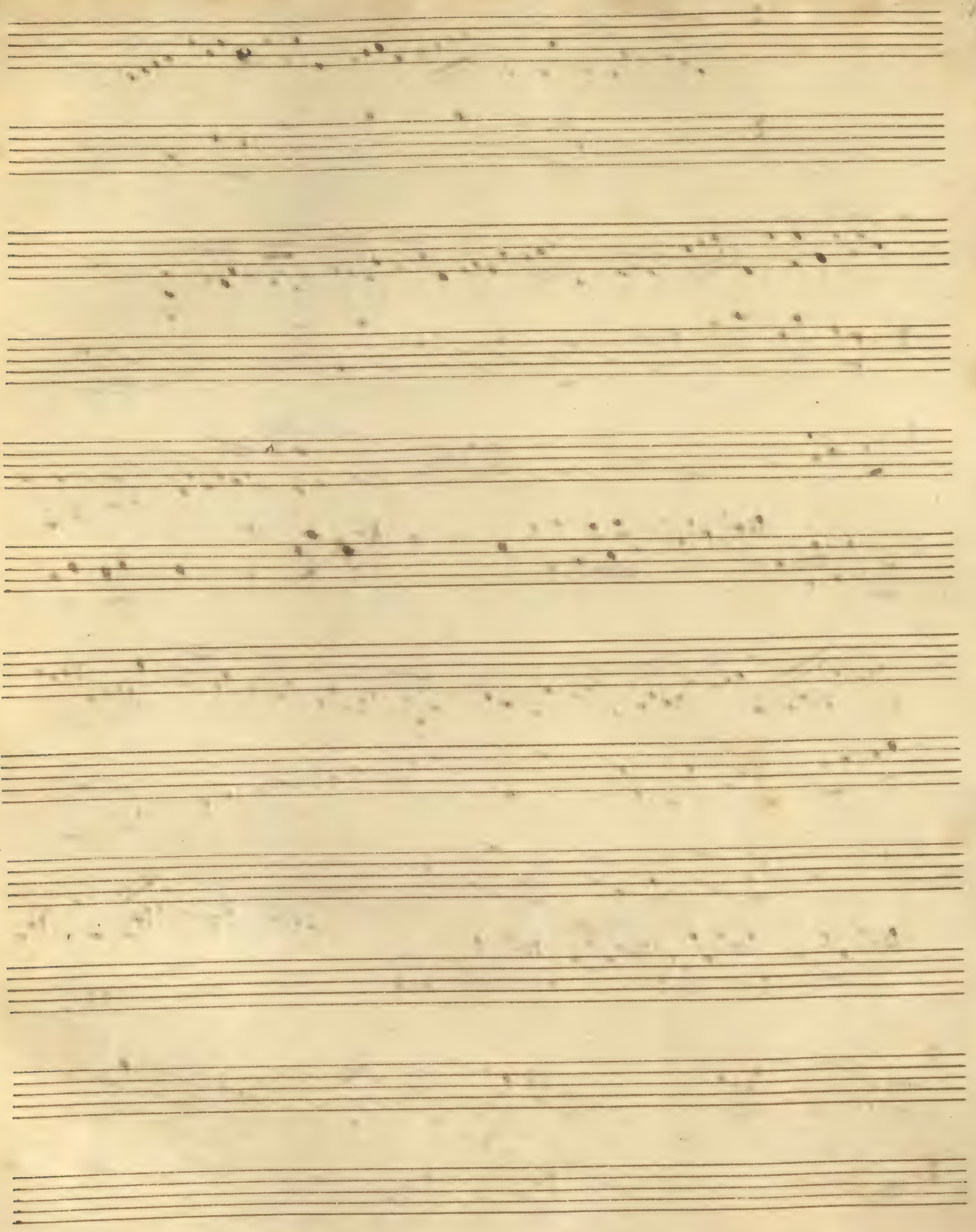

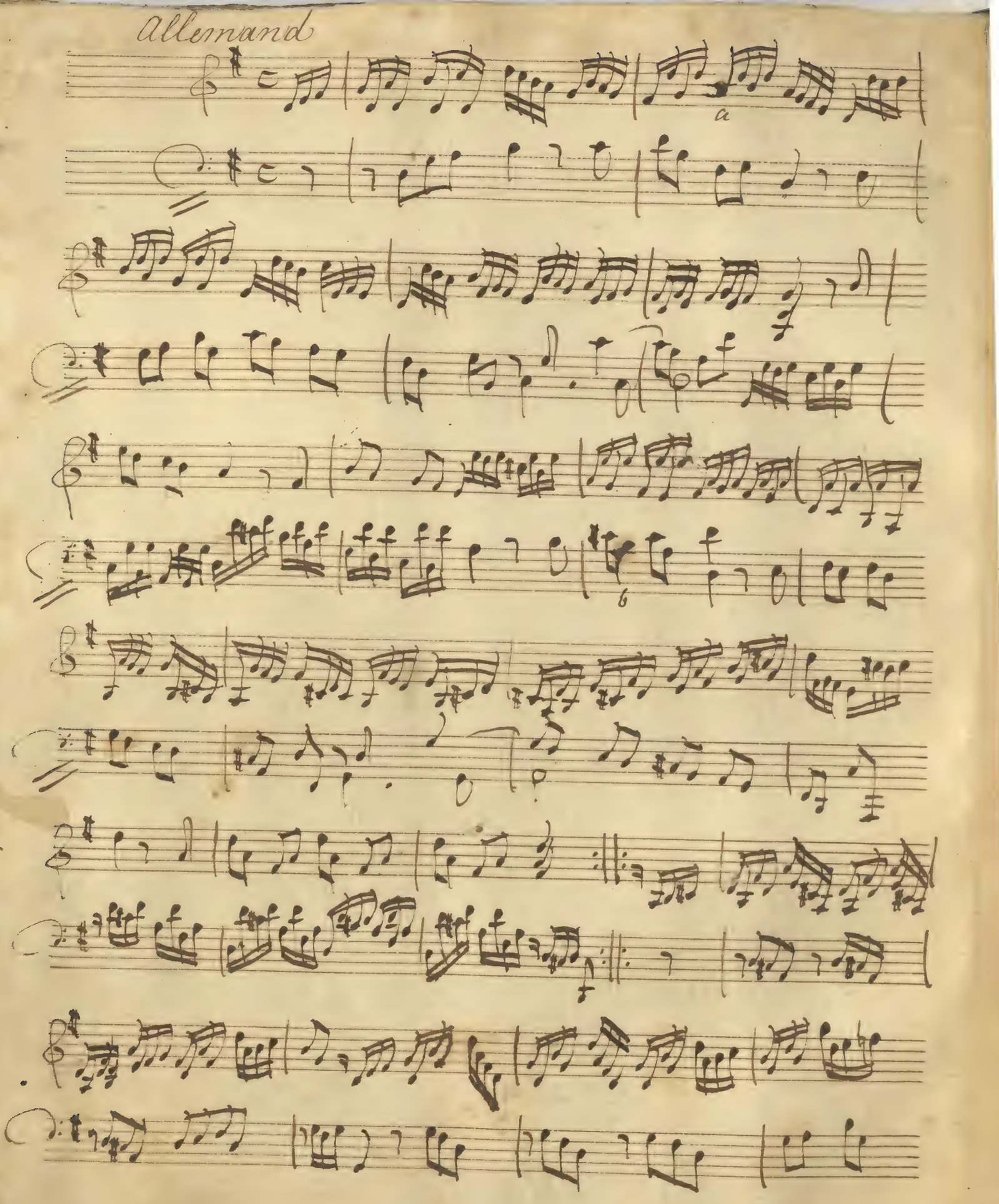
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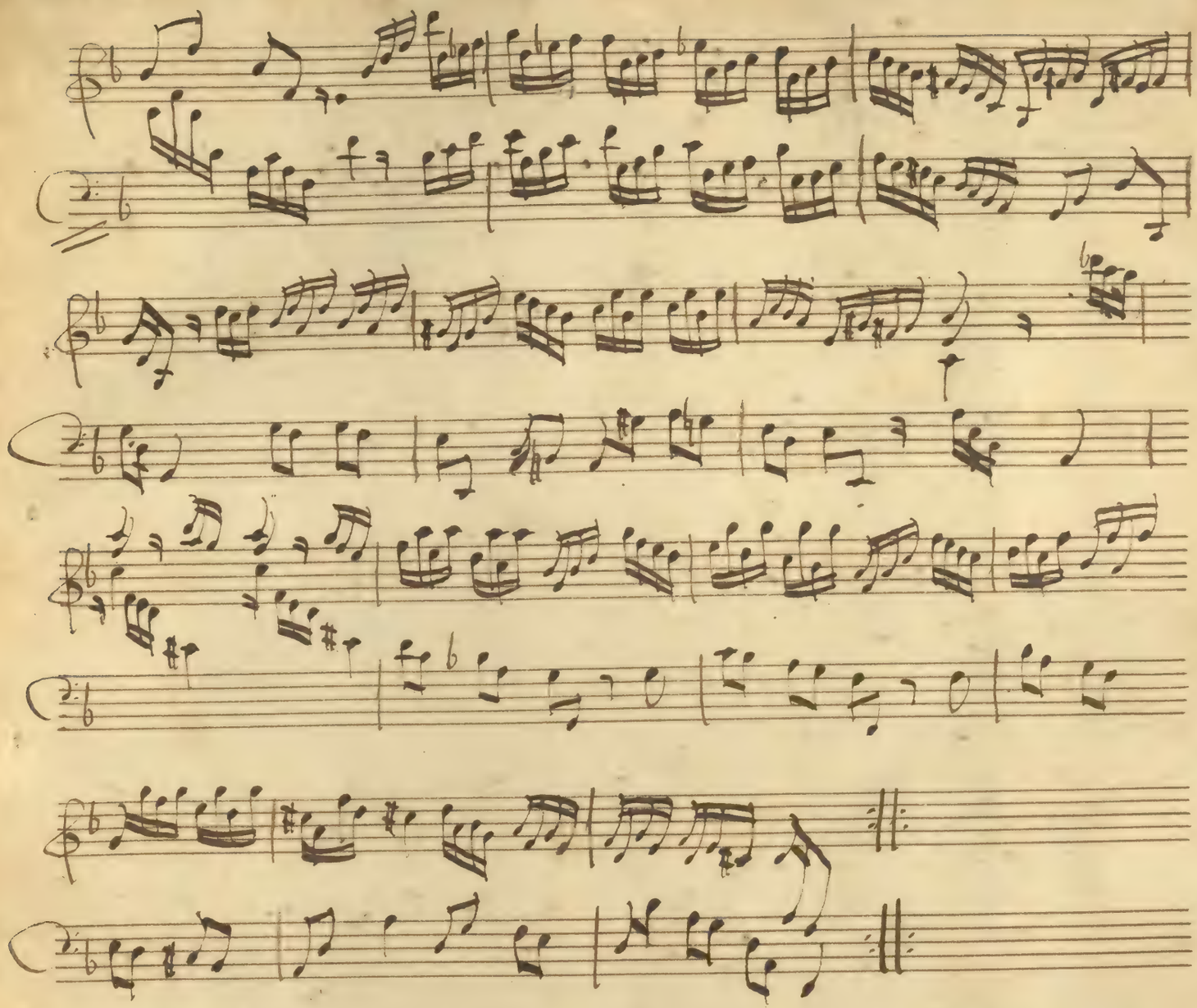

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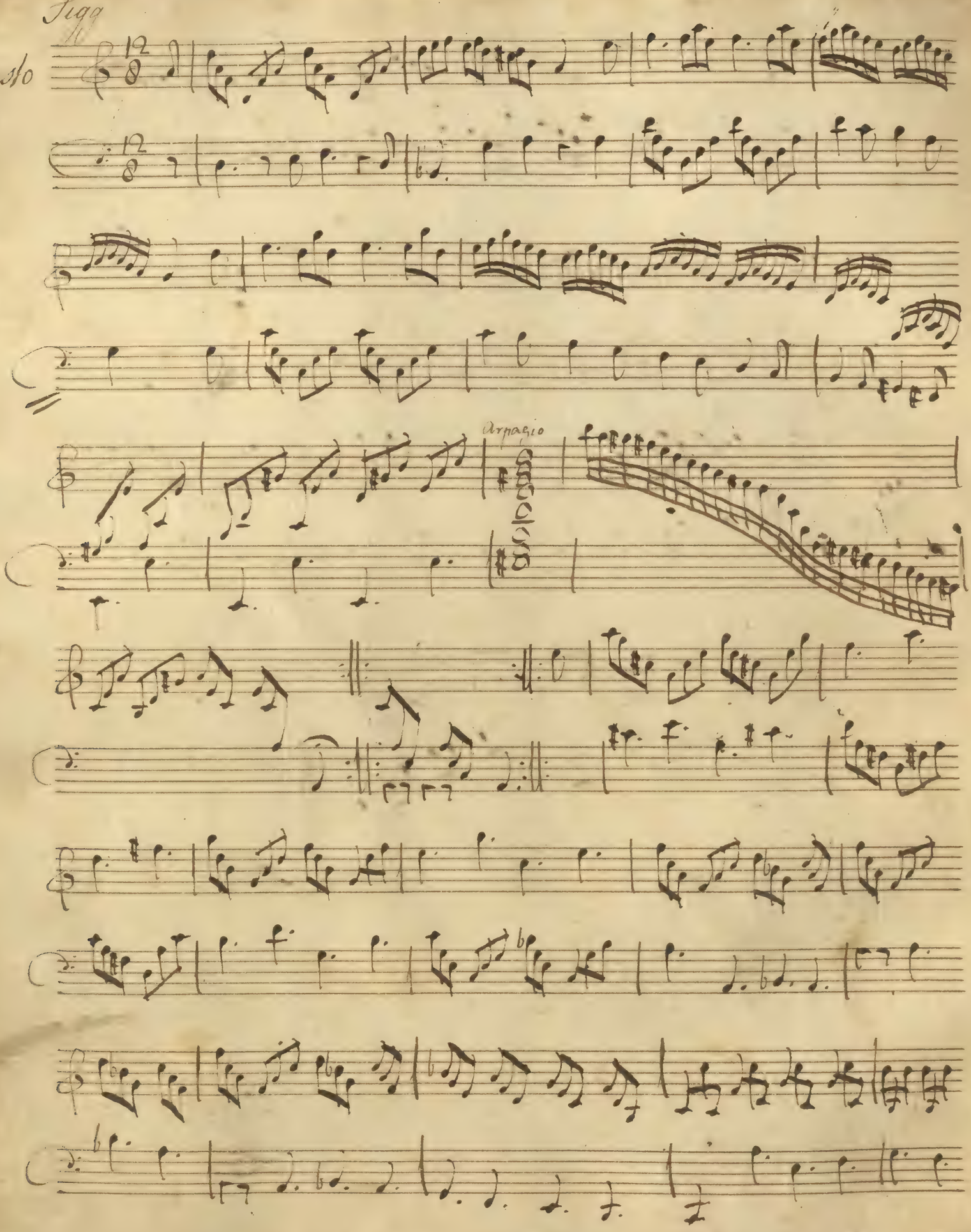

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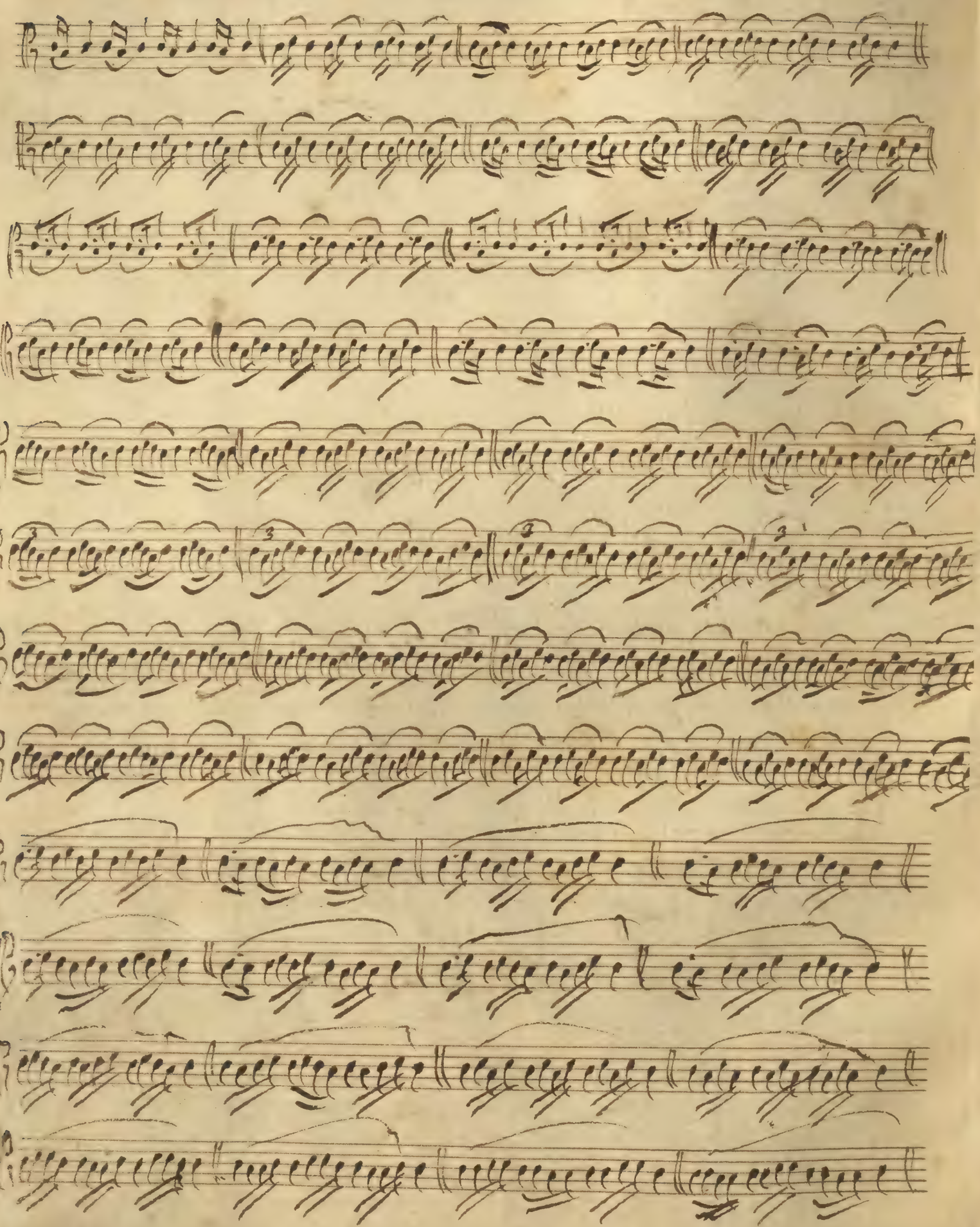
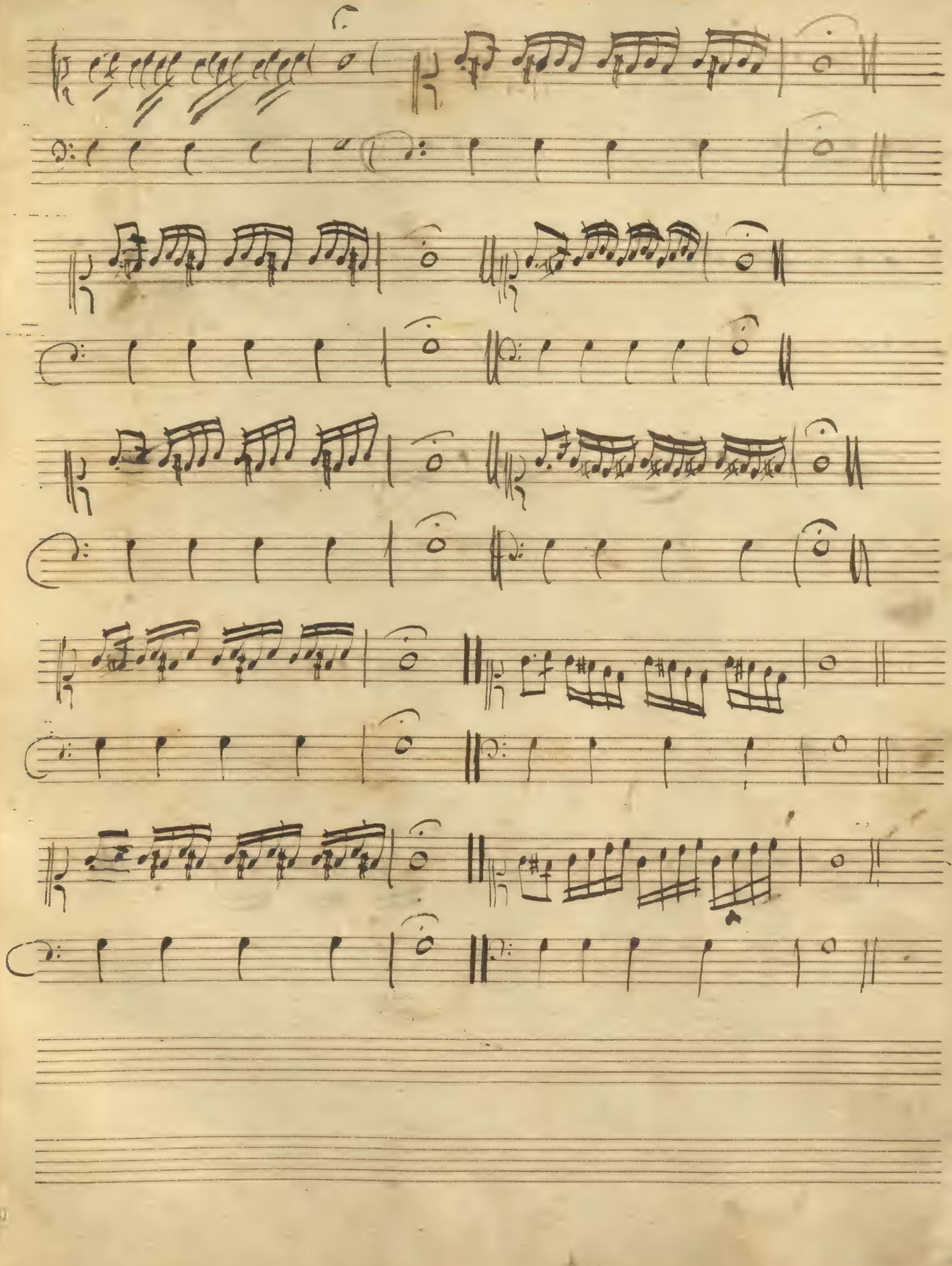
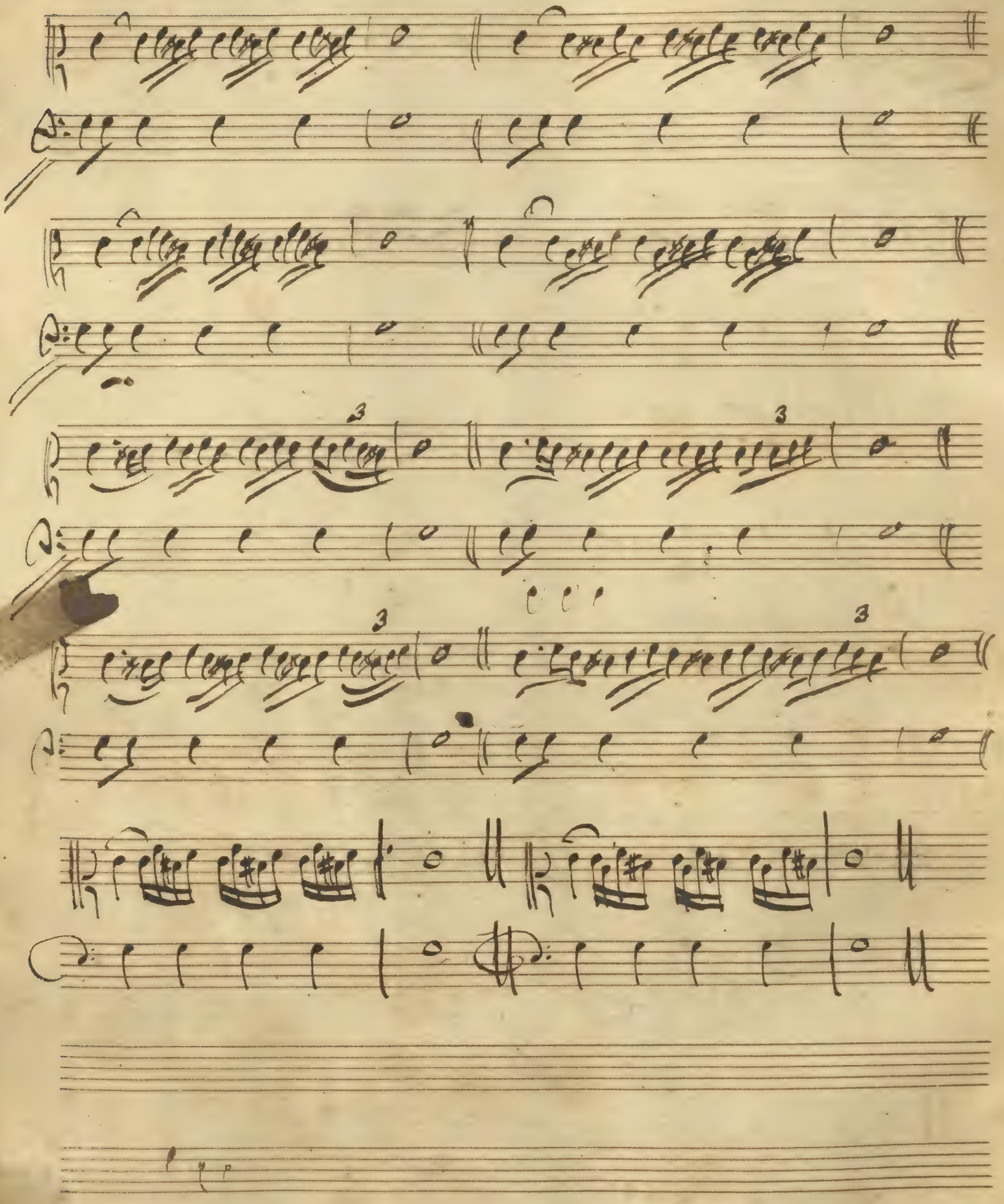
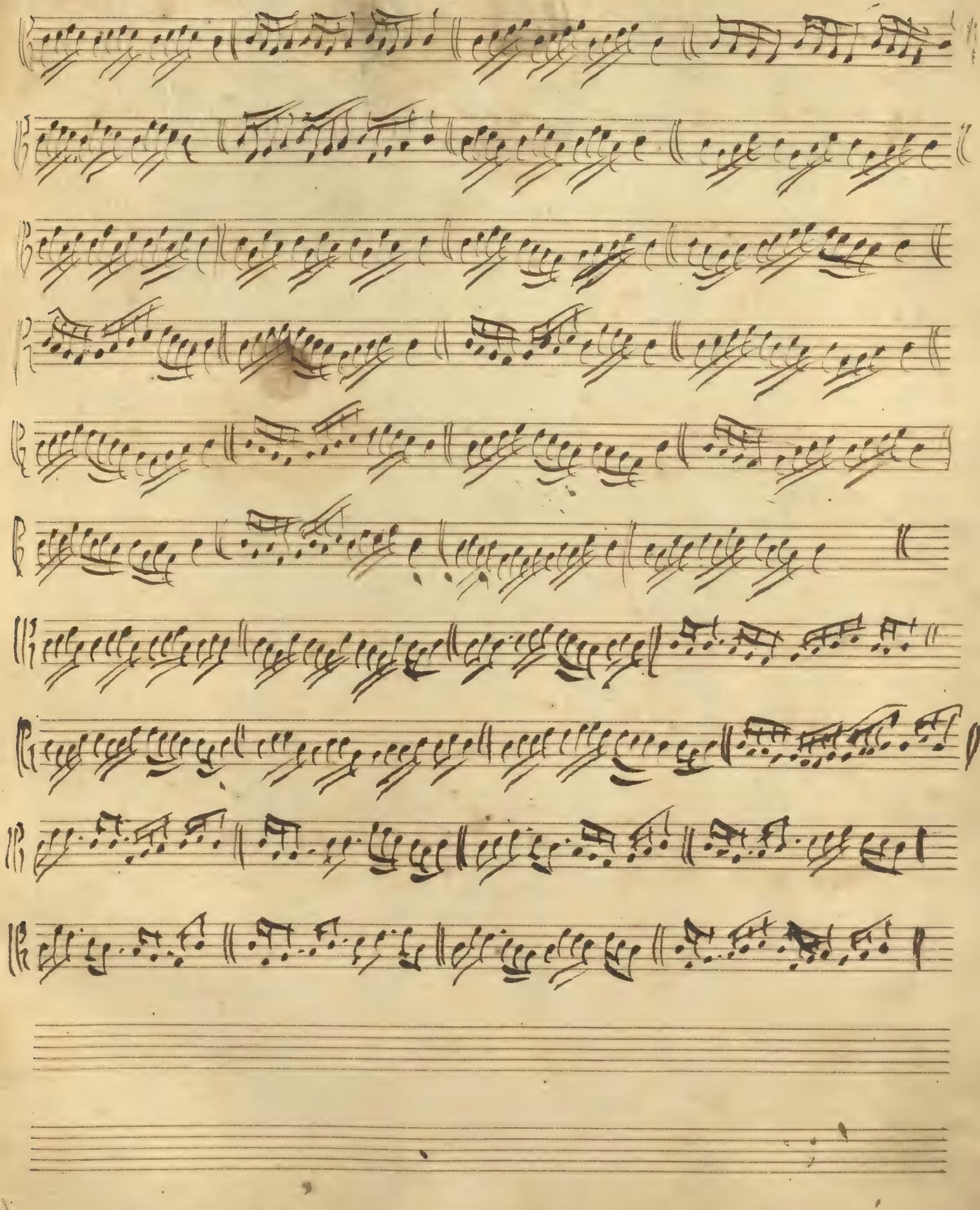
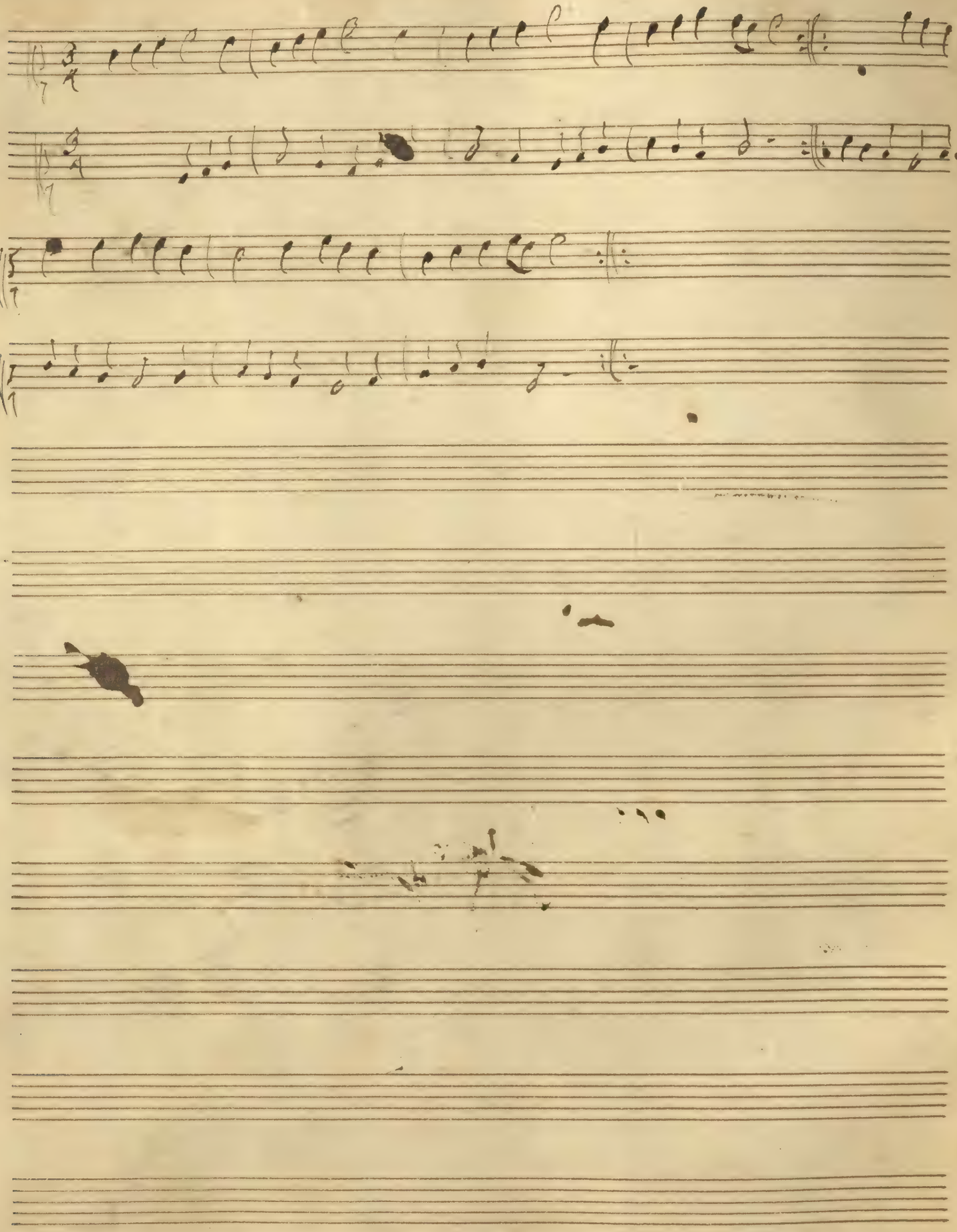


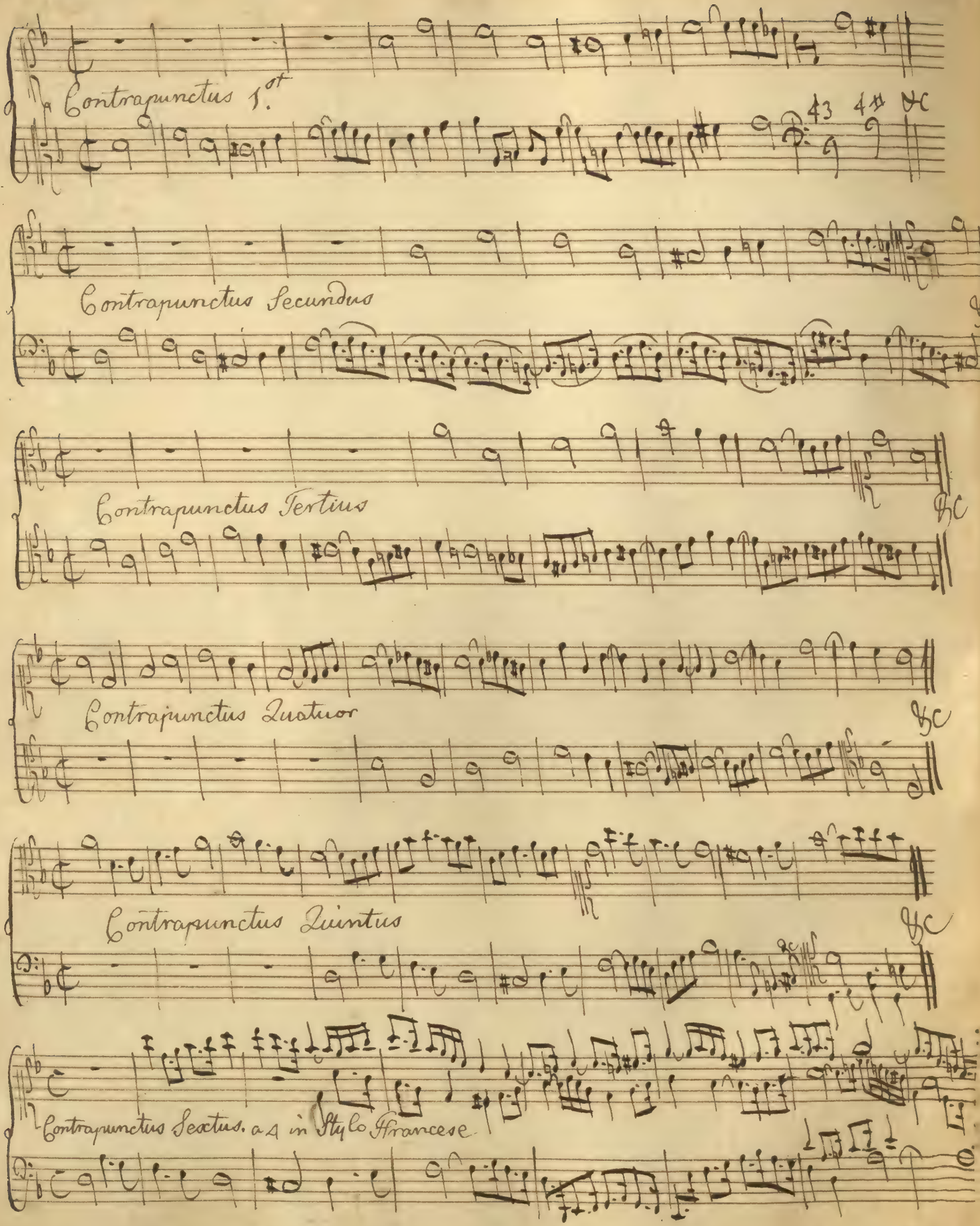


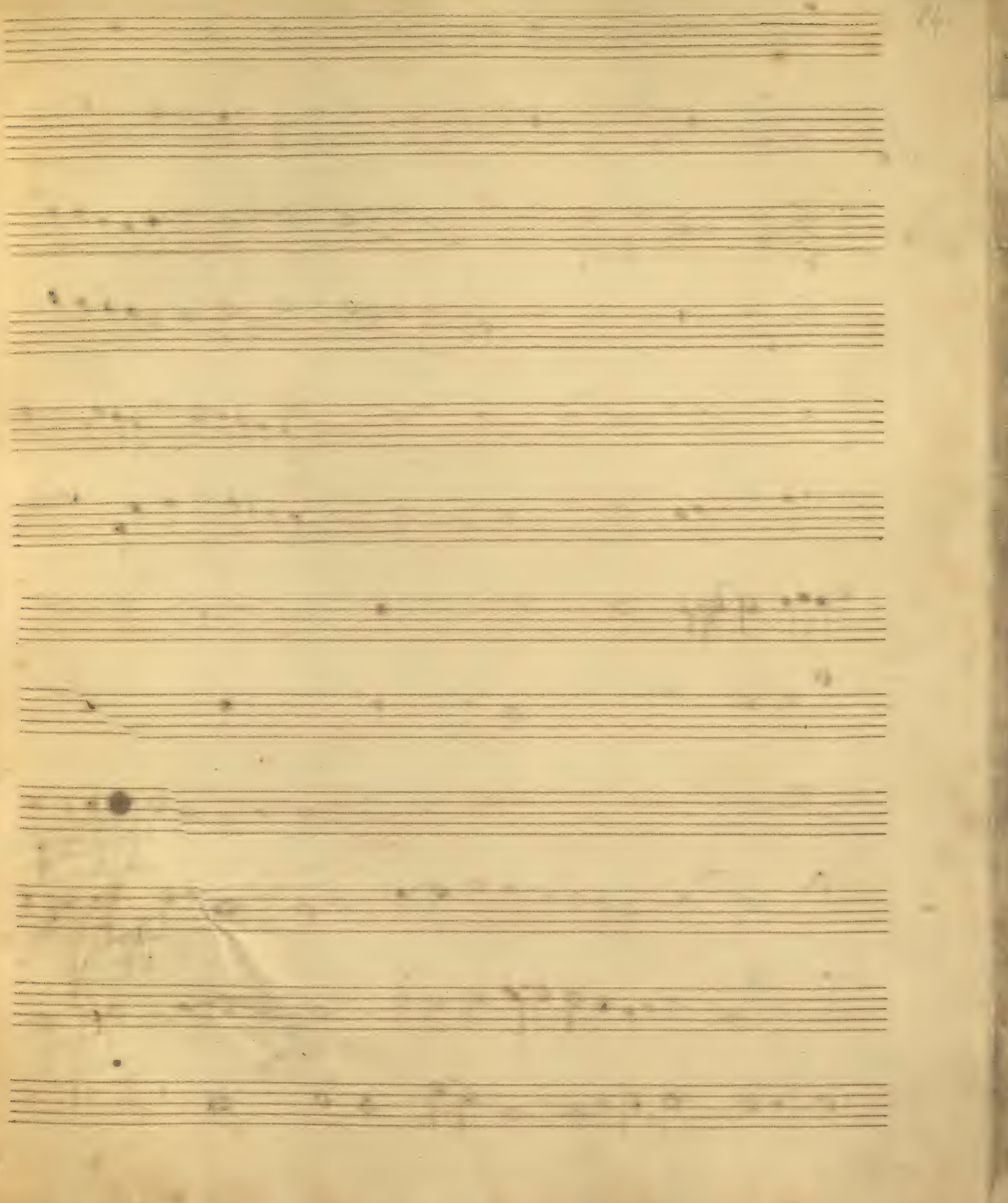






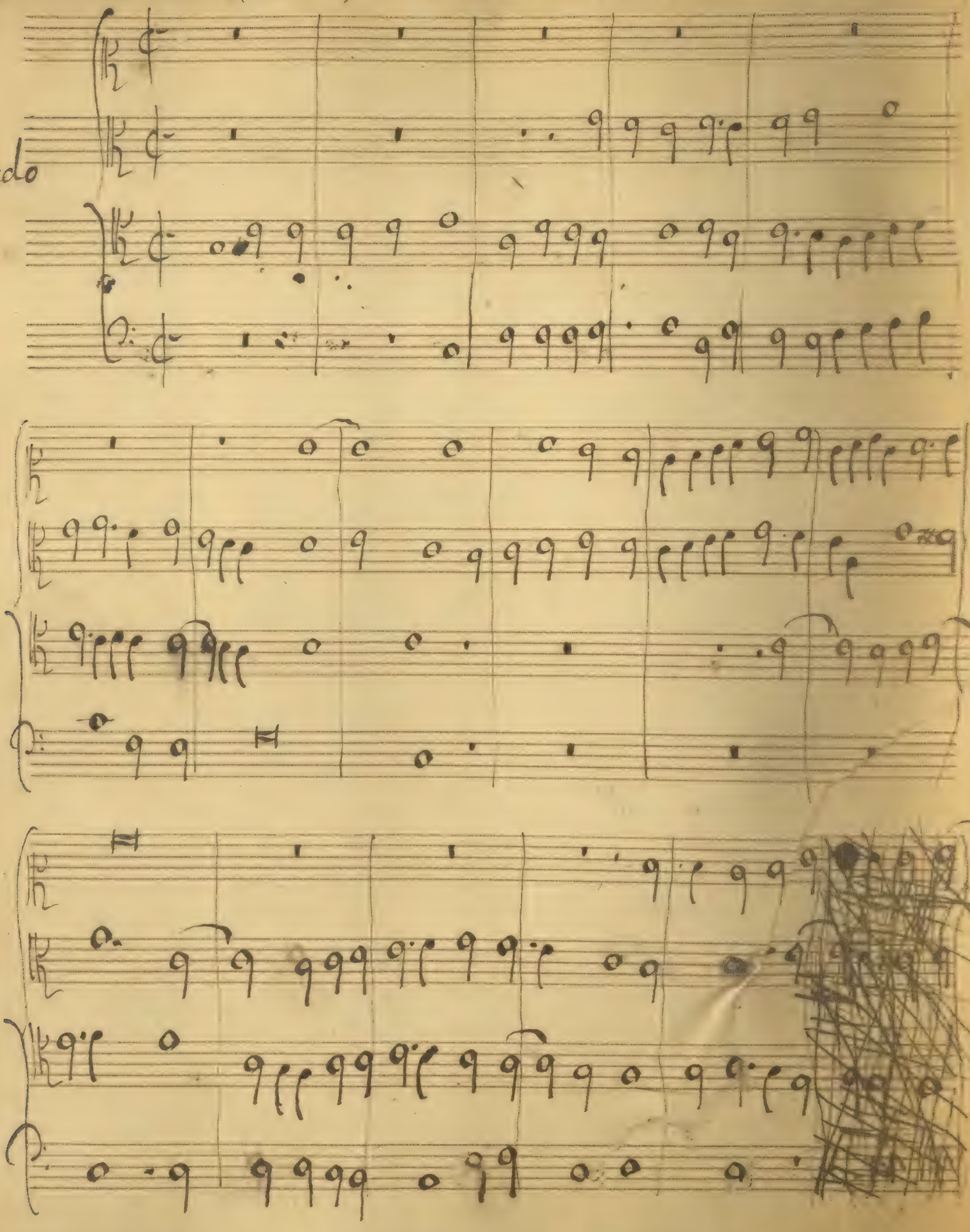
Fugues by Jno Sebastian Bach

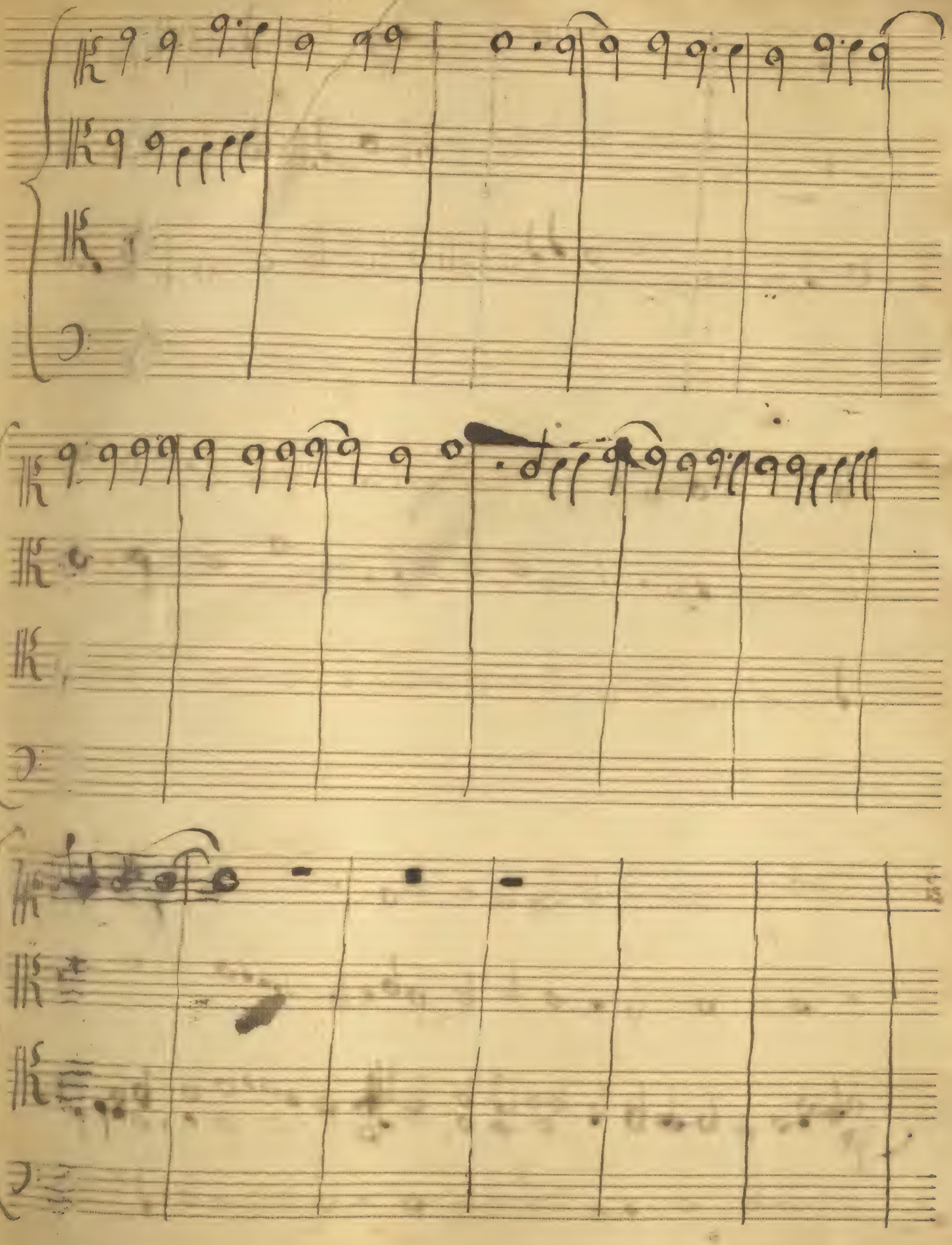


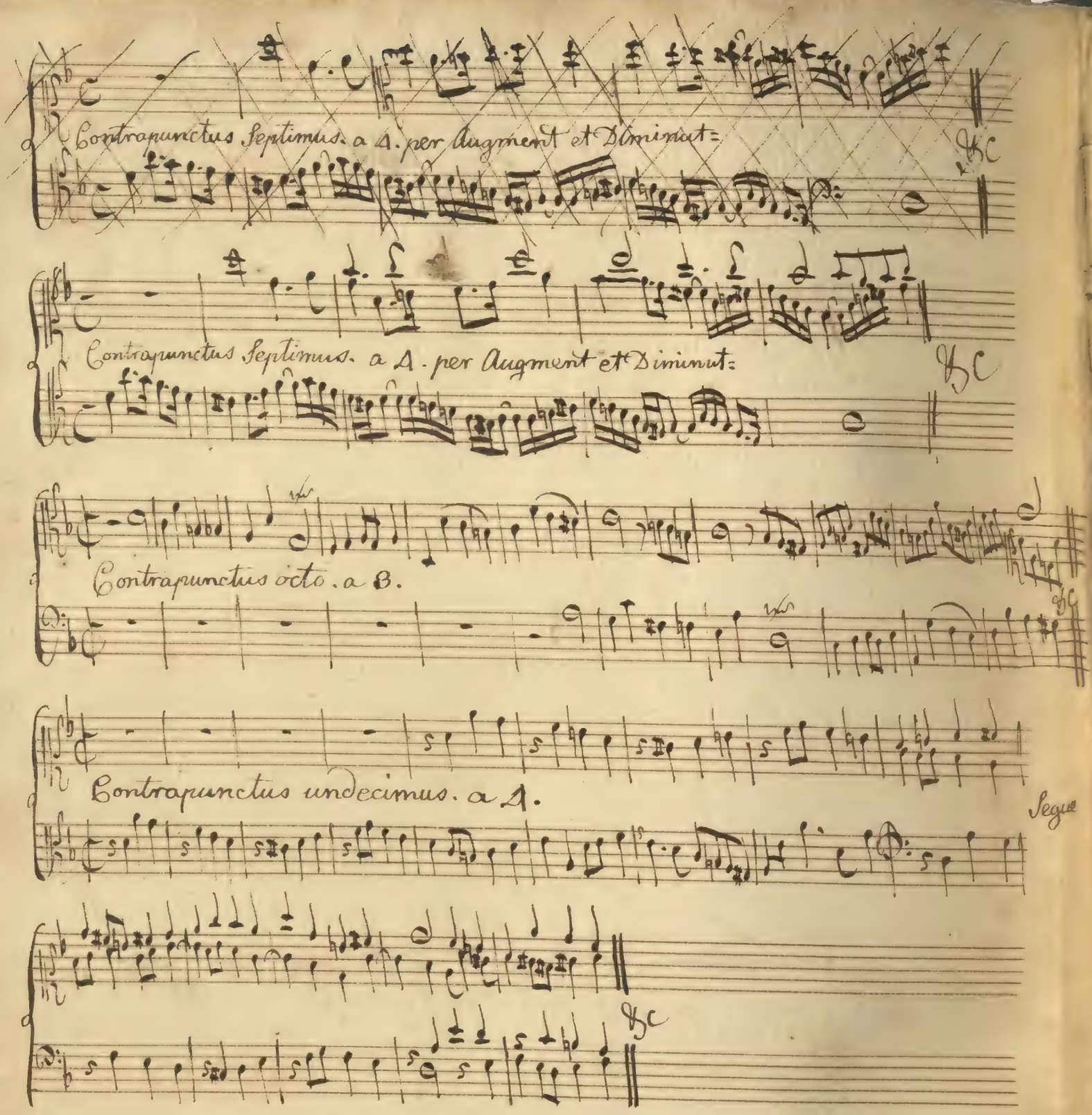


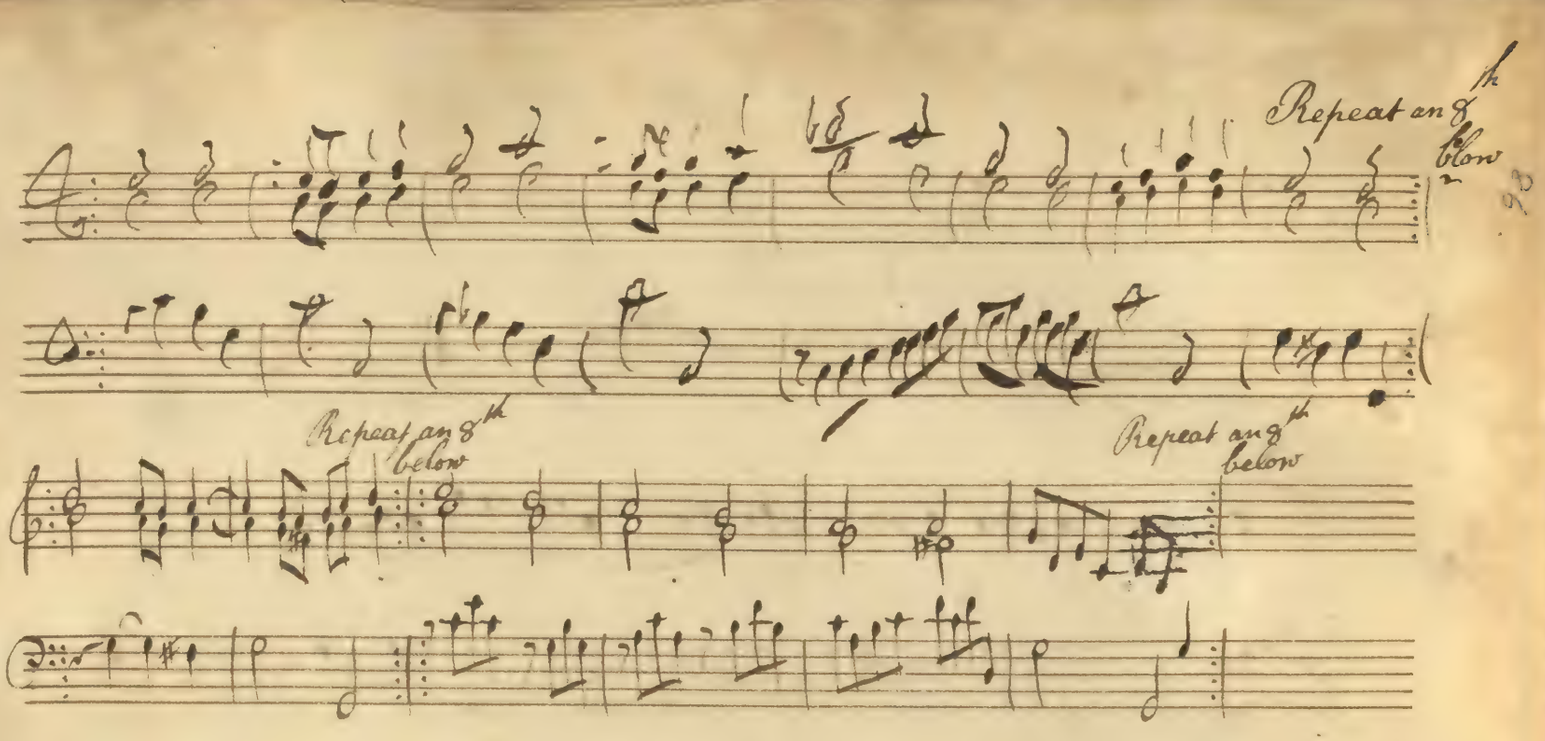
Missa Doctor Bonus

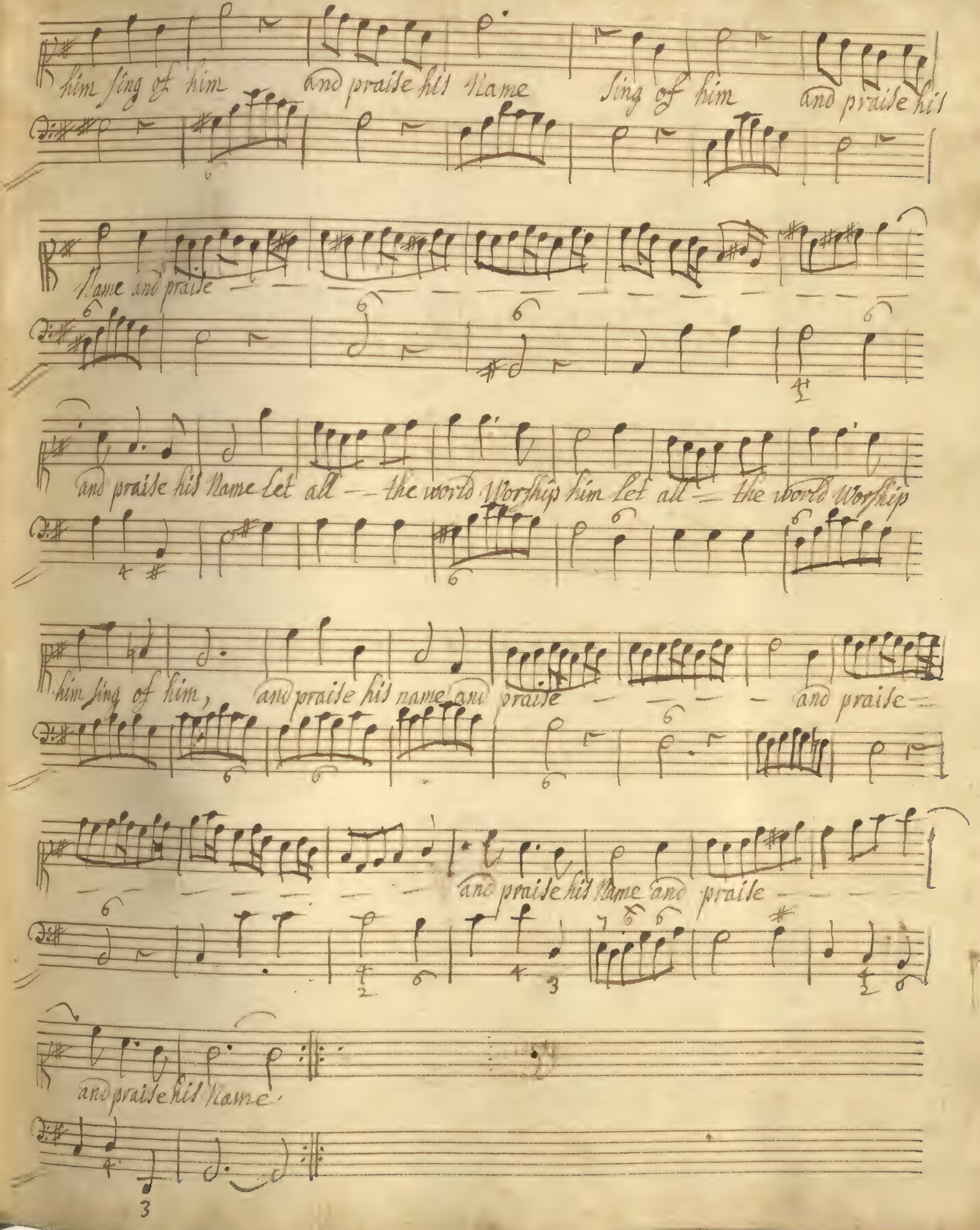
Credo

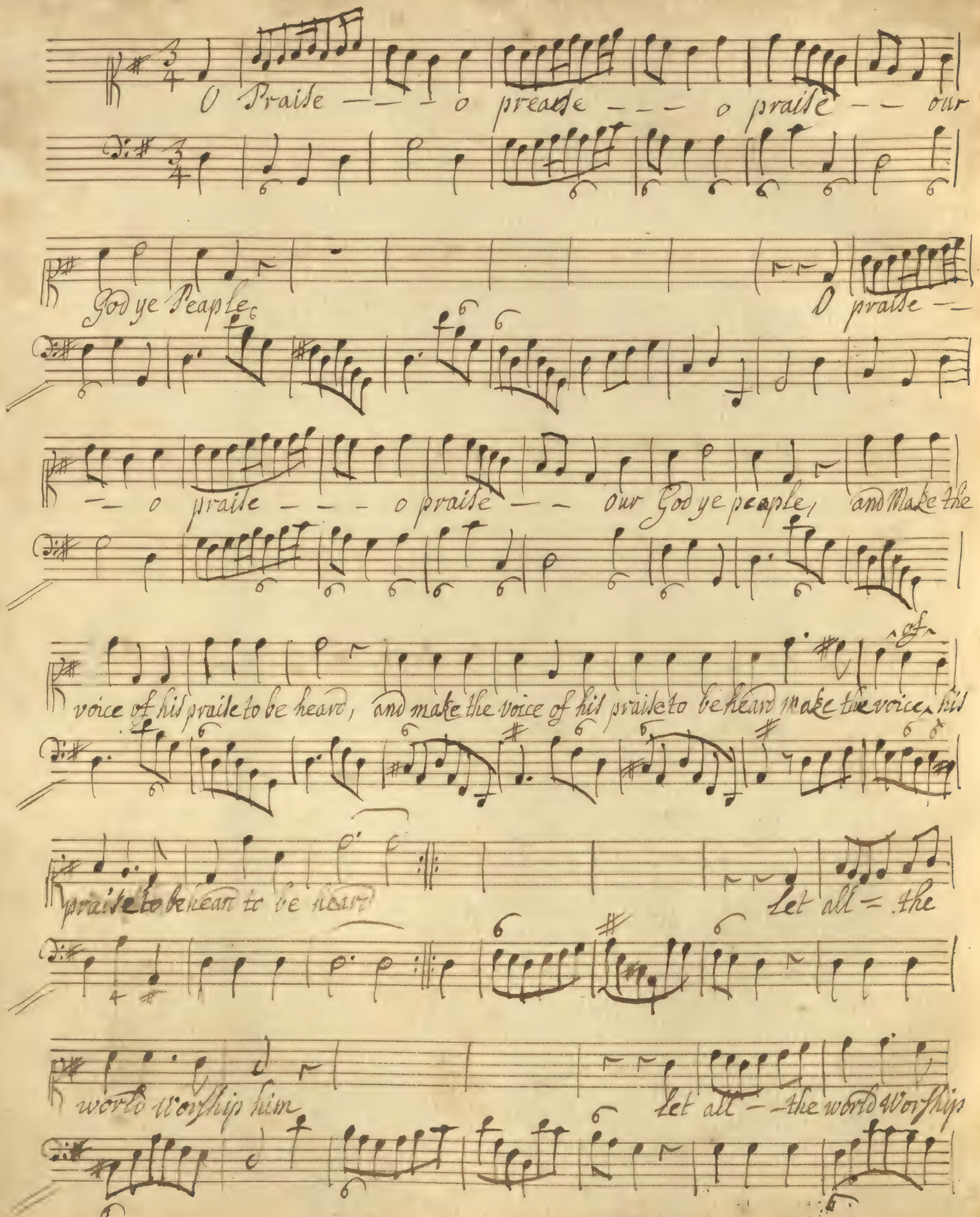


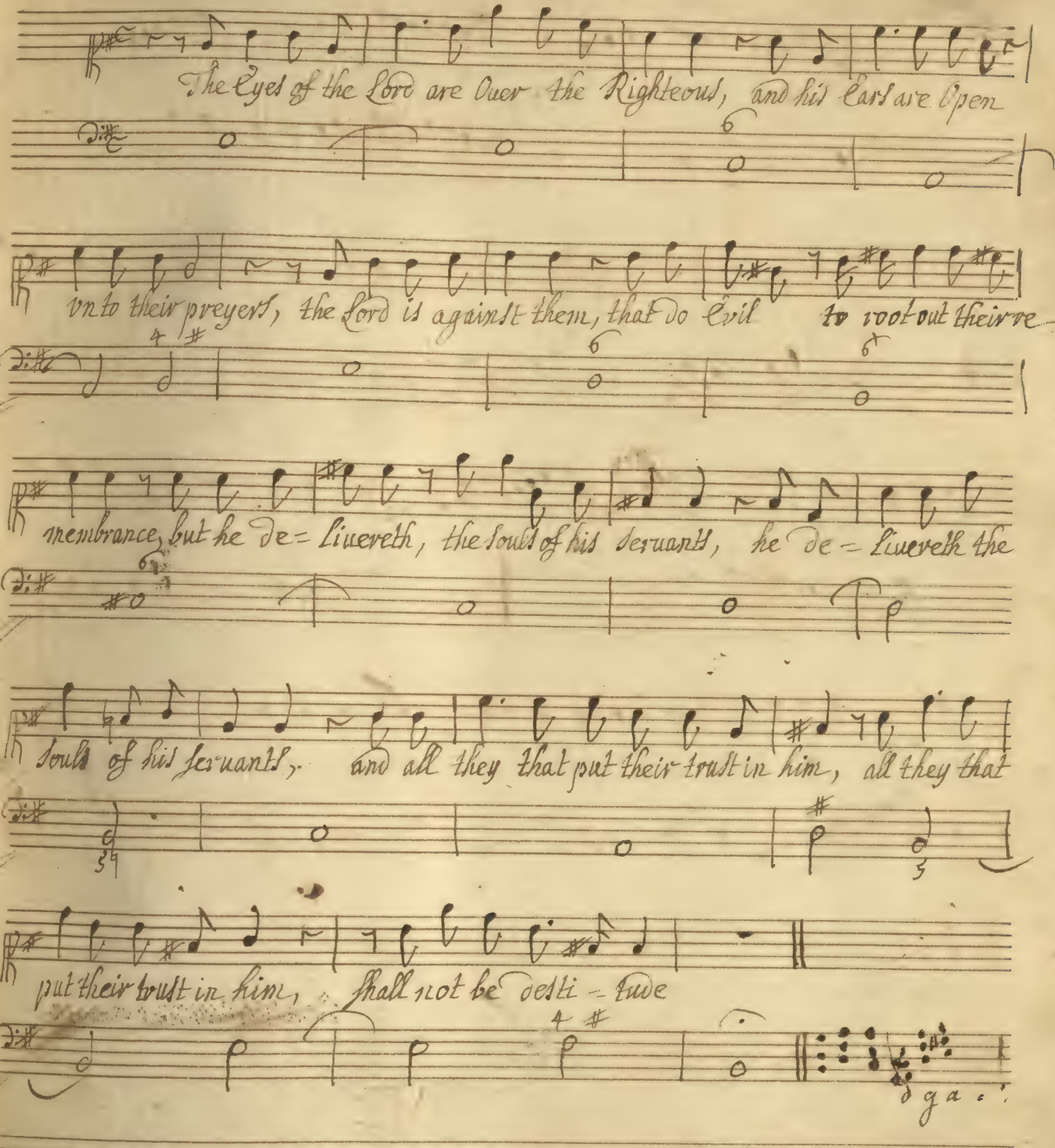


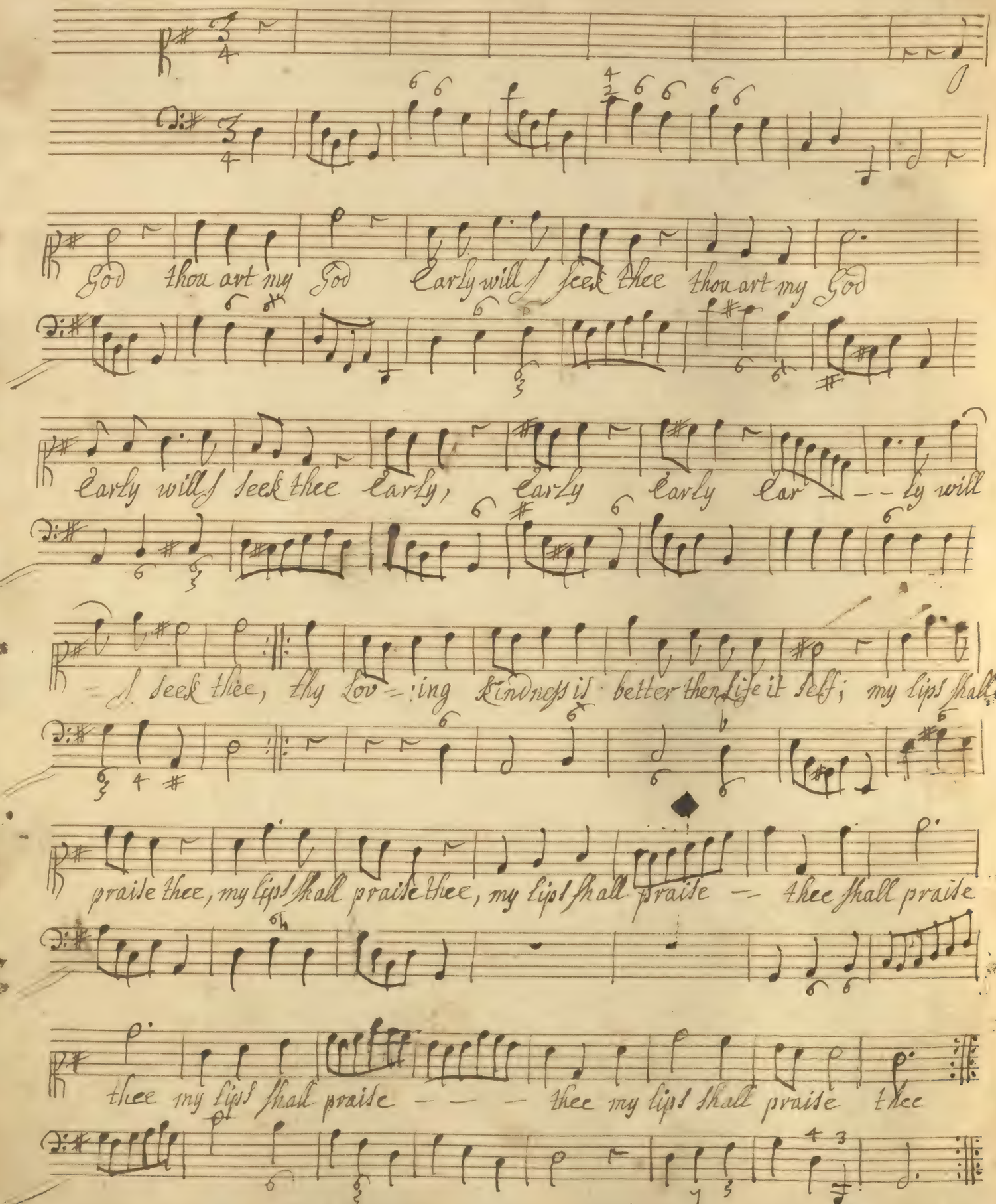

Contrapunctus Septimus. a 4. per Augment et Diminut=
Contrapunctus Septimus. a 4. per Augment et Diminut=
Contrapunctus octo. a 8.
Contrapunctus undecimus. a 4.
Segue

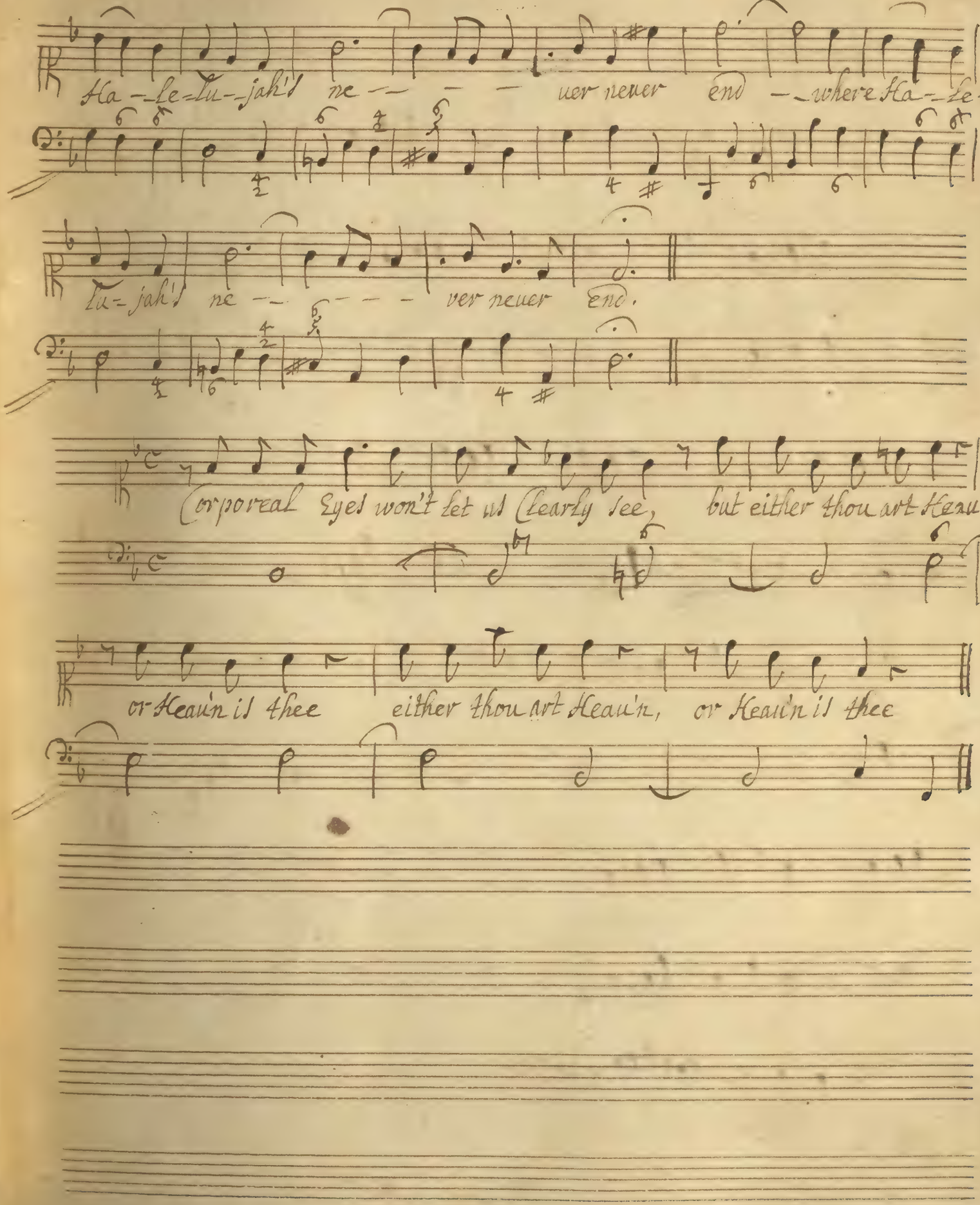

Repeat an 8th blow
Repeat an 8th below
Repeat an 8th below

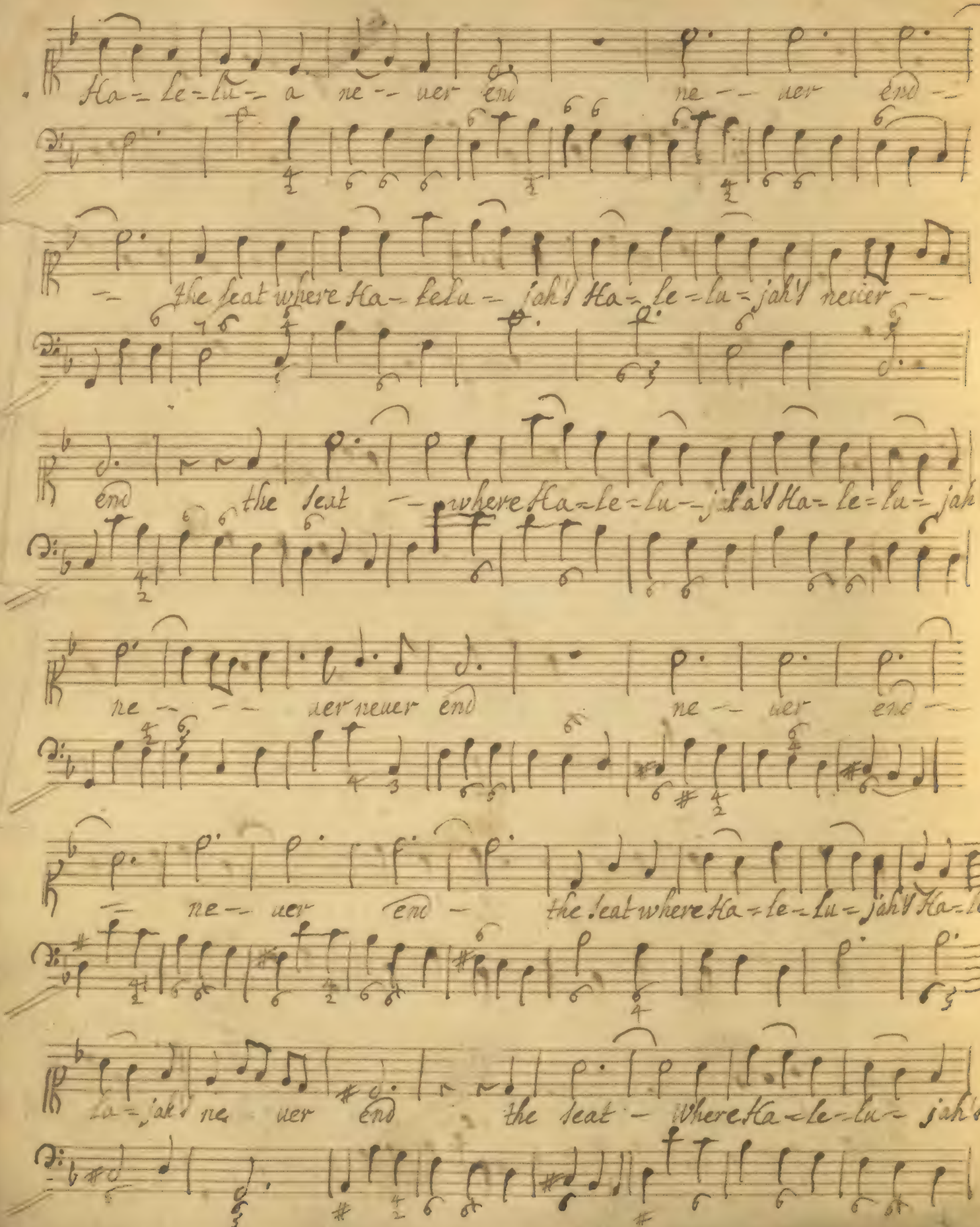

him sing of him and praise his Name sing of him and praise his
Name and praise
and praise his Name Let all — the world Worships him Let all — the world Worship
him sing of him, and praise his name and praise — and praise —
and praise his Name and praise
and praise his Name.

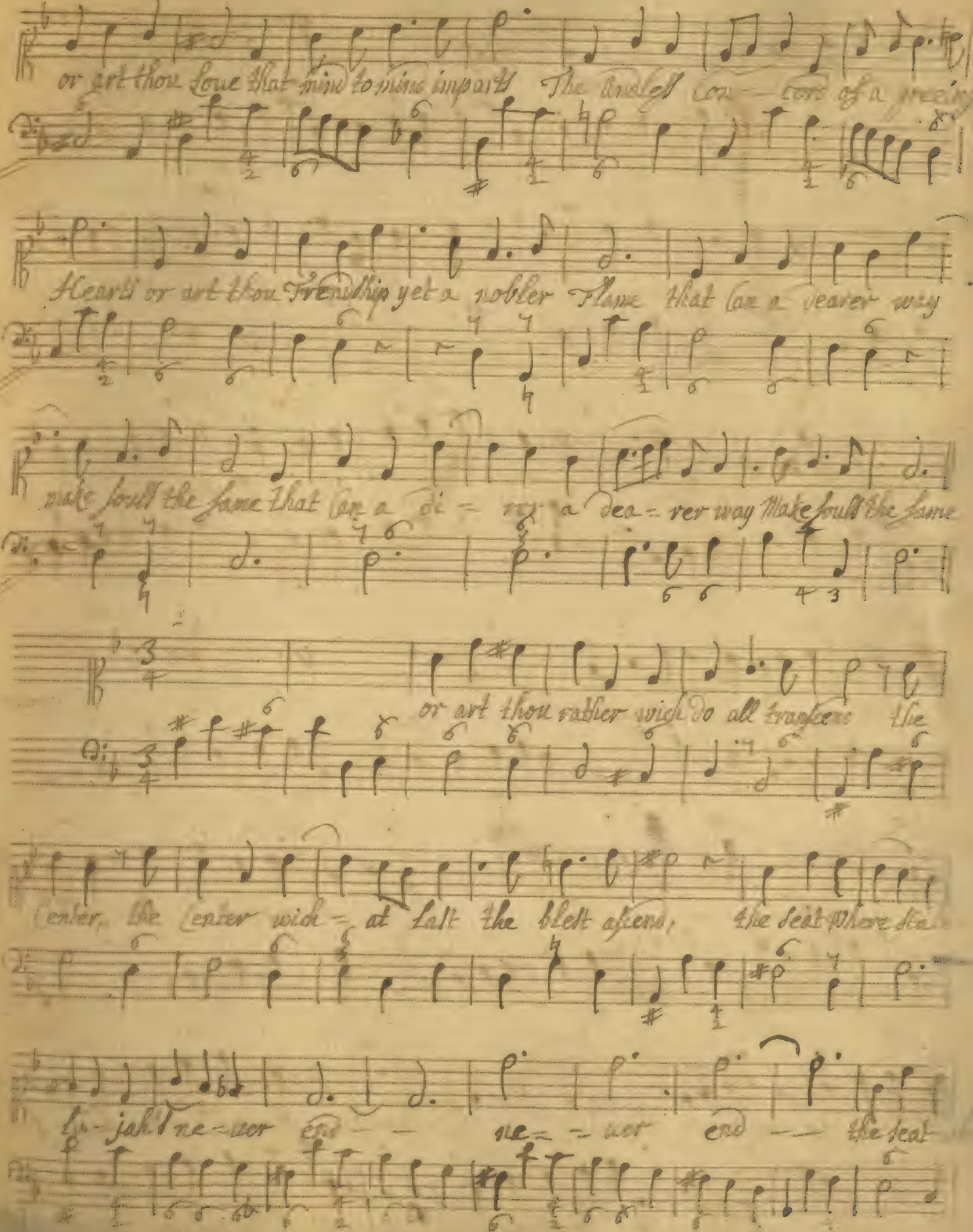

O Praise — — o preaise — — o praise — — our
God ye Peaple
O praise —
— o praise — — o praise — — our God ye peaple, and Make the
voice of his praise to be heard, and make the voice of his praise to be heard make the voice, his
praise to be heard to be heard
Let all — the
world worships him
Let all — the world Worships


The Eyes of the Lord are Ouer the Righteous, and his Eares are Open
vnto their prayers, the Lord is against them, that do Euil to root out their re-
membrance, but he de-liuereth, the Soules of his seruants, he de-liuereth the
Soules of his seruants, and all they that put their trust in him, all they that
put their trust in him, shall not be desti-tute


God thou art my God Early will I seek thee thou art my God
Early will I seek thee Early, Early Early Ear — ly will
— I seek thee, thy Lov — ing Kindness is better then Life it self; my Lips shall
praise thee, my Lips shall praise thee, my Lips shall praise — thee shall praise
thee my Lips shall praise — — — thee my Lips shall praise thee


Ha-le-lu-jah! ne- - - uer neuer end - where Ha-le-
lu-jah! ne- - - - ver neuer end.
Corporeal Eyes won't let us Clearly see, but either thou art Heau'n,
or Heau'n is thee either thou art Heau'n, or Heau'n is thee


Ha-le-lu-a ne-ver end ne-ver end-
-the feat where Ha-le-lu-jah! Ha-le-lu-jah! never-
end the feat-where Ha-le-lu-jah! Ha-le-lu-jah!
ne-ver never end ne-ver end-
-ne-ver end- the feat where Ha-le-lu-jah! Ha-le-
la-jah! ne ver end the feat-where Ha-le-lu-jah!



or art thou Loue that mind to mind imparts The Andless Con- cord of a greeing

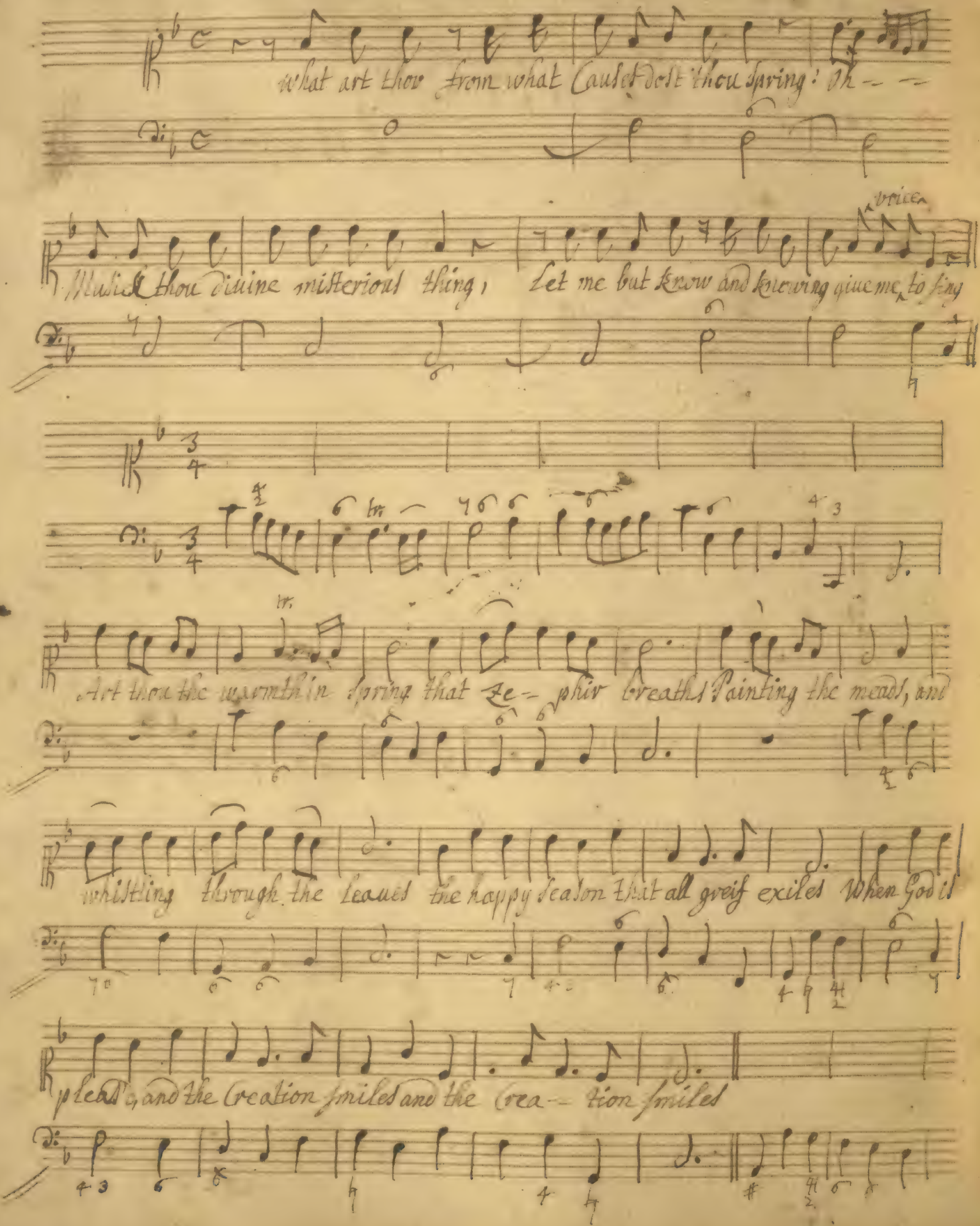
Hearts or art thou Frendship yet a nobler Flame that Can a dearer way

make souls the same that Can a di- rer a dea- rer way Make souls the same

or art thou rather wich do all transcend the

Center, the Center wich- at last the blest ascend, the seat where sta

ha- jah's ne- uer end — ne- uer end — the seat



what art thou from what Causes dost thou spring: Oh — —

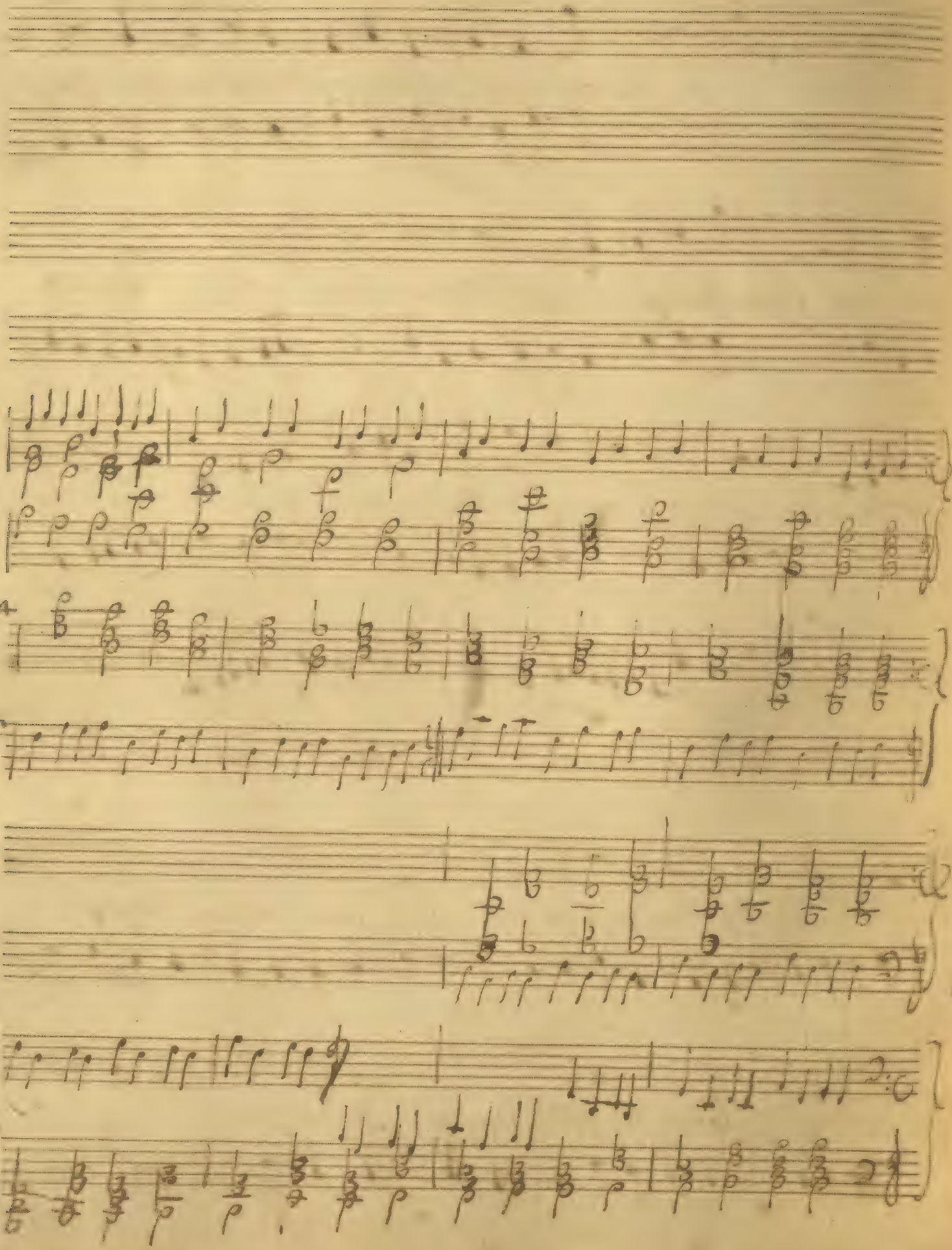
Musick thou diuine misterious thing, Let me but know and knowing giue me to sing

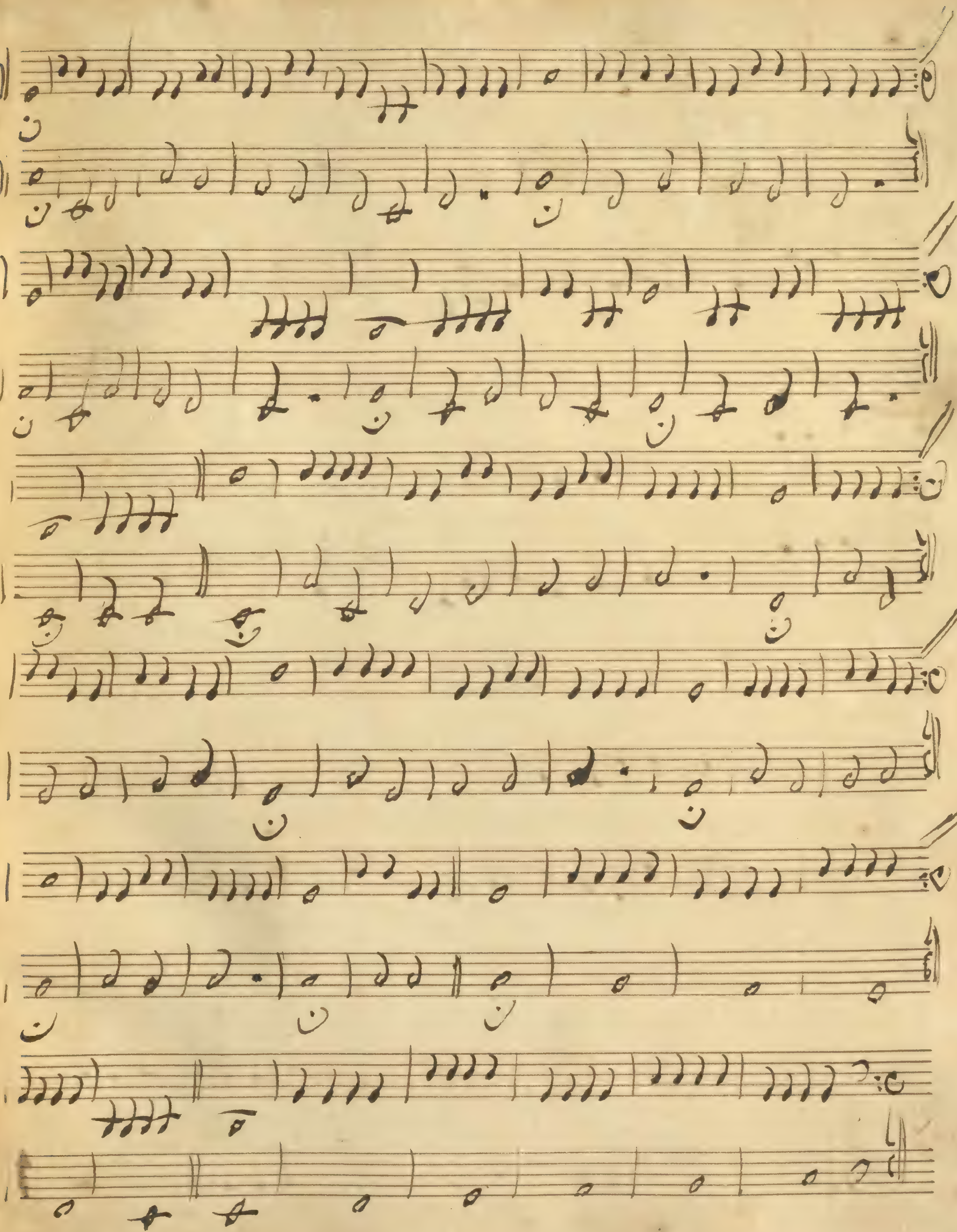
voice

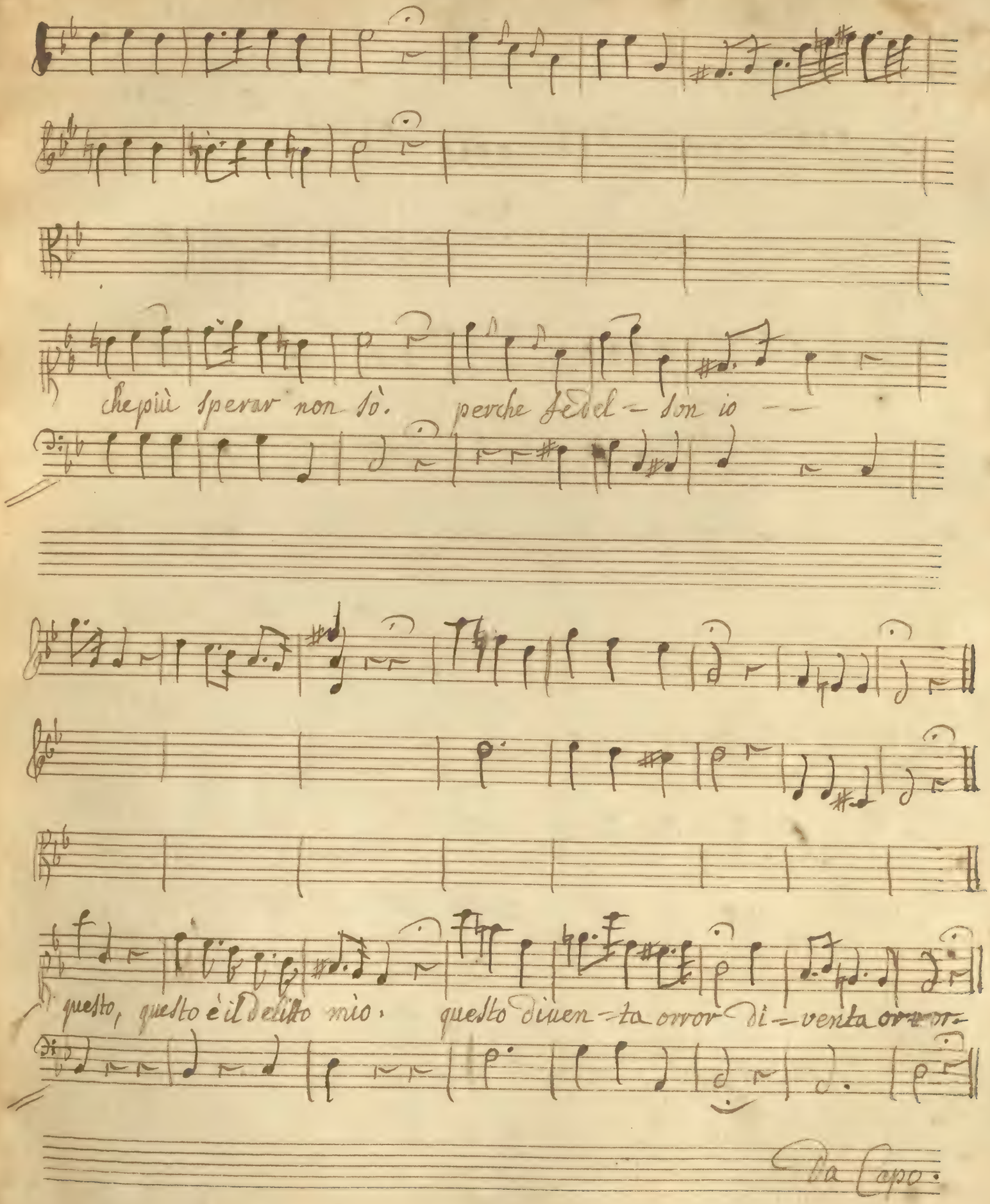
Art thou the warmth in spring that Ze — phir breaths Painting the meads, and

whistling through the leaues the happy season that all greif exiles When God is

pleas'd, and the Creation smiles and the Crea — tion smiles



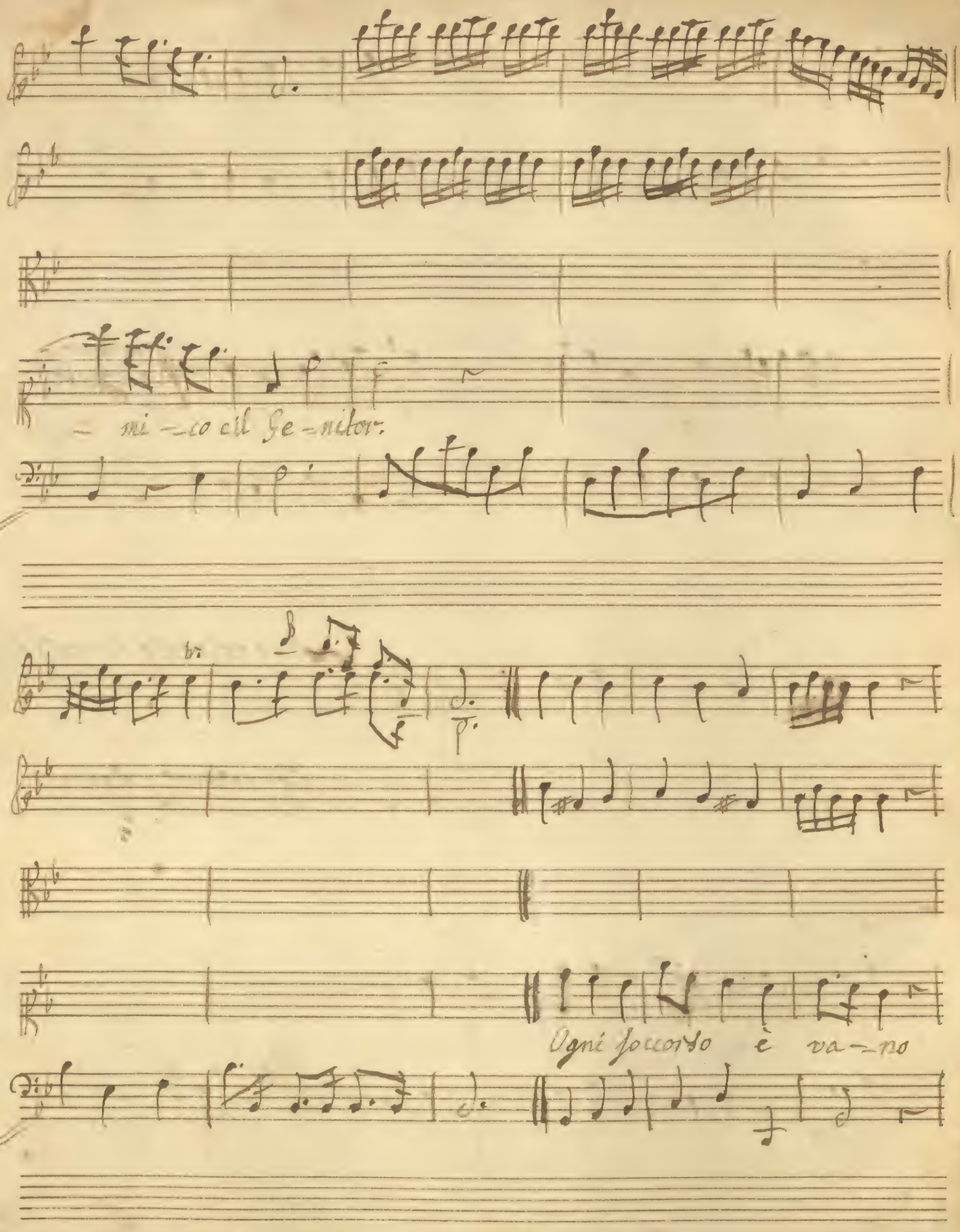


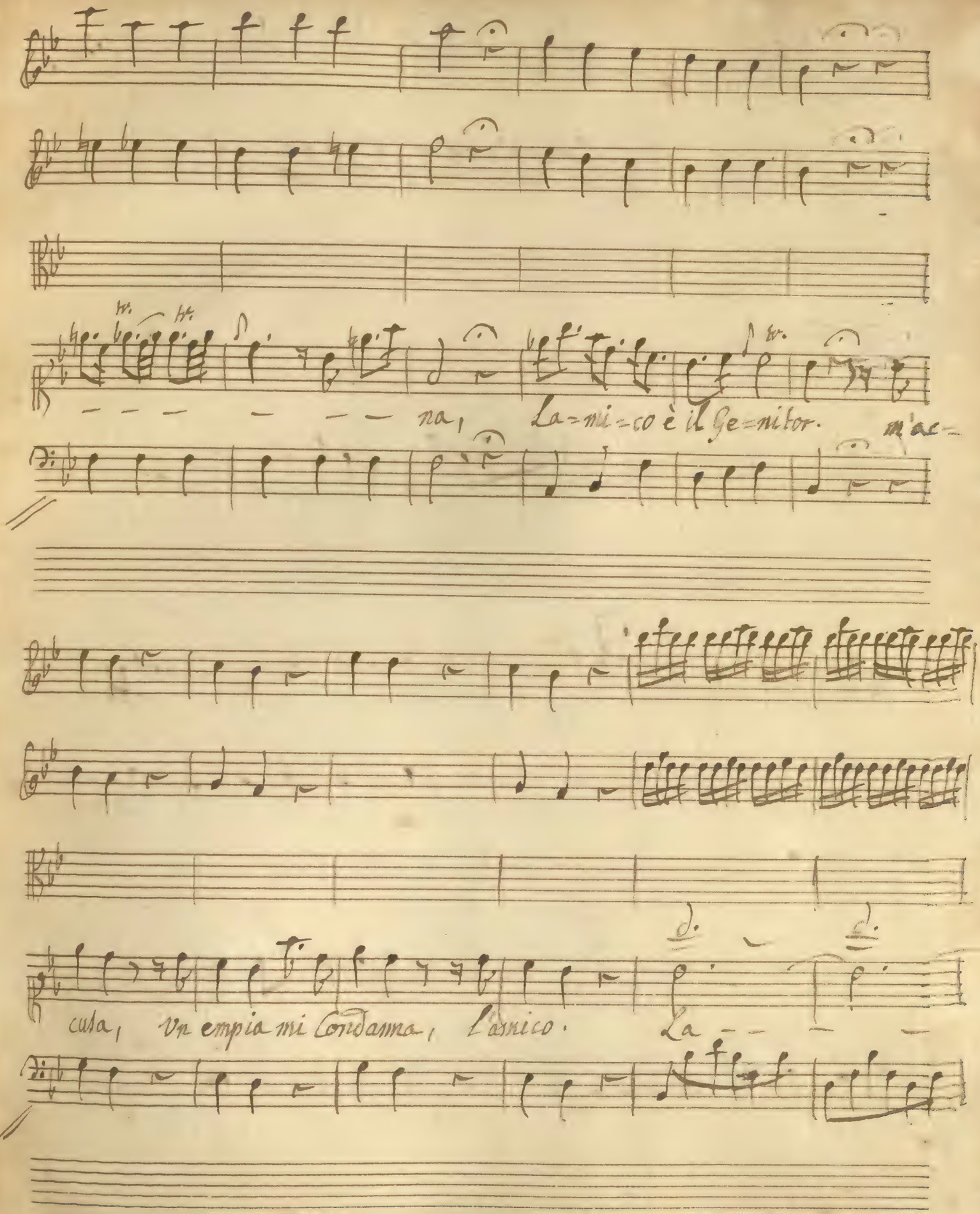


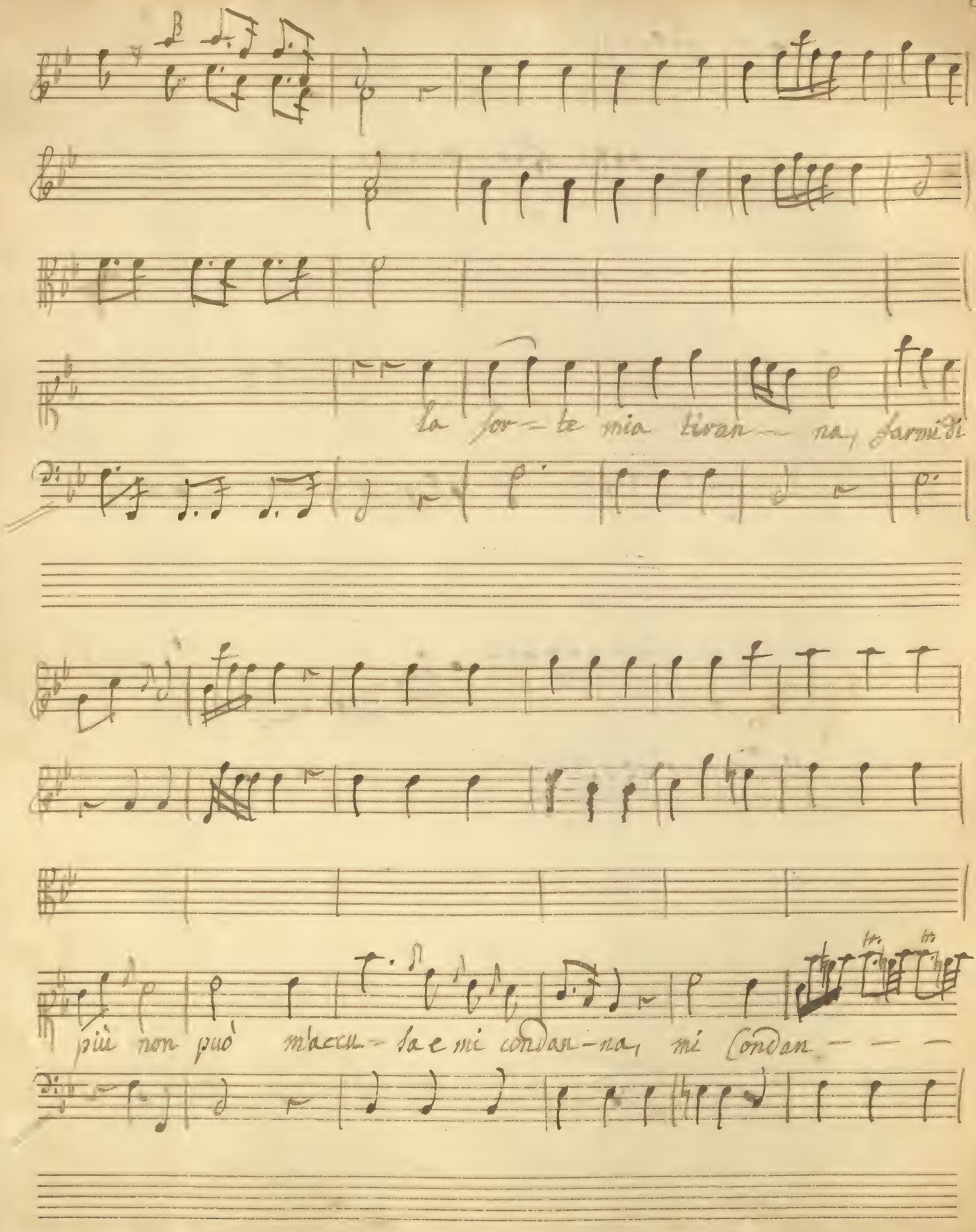
che più sperar non sò. perche fedel - son io - -

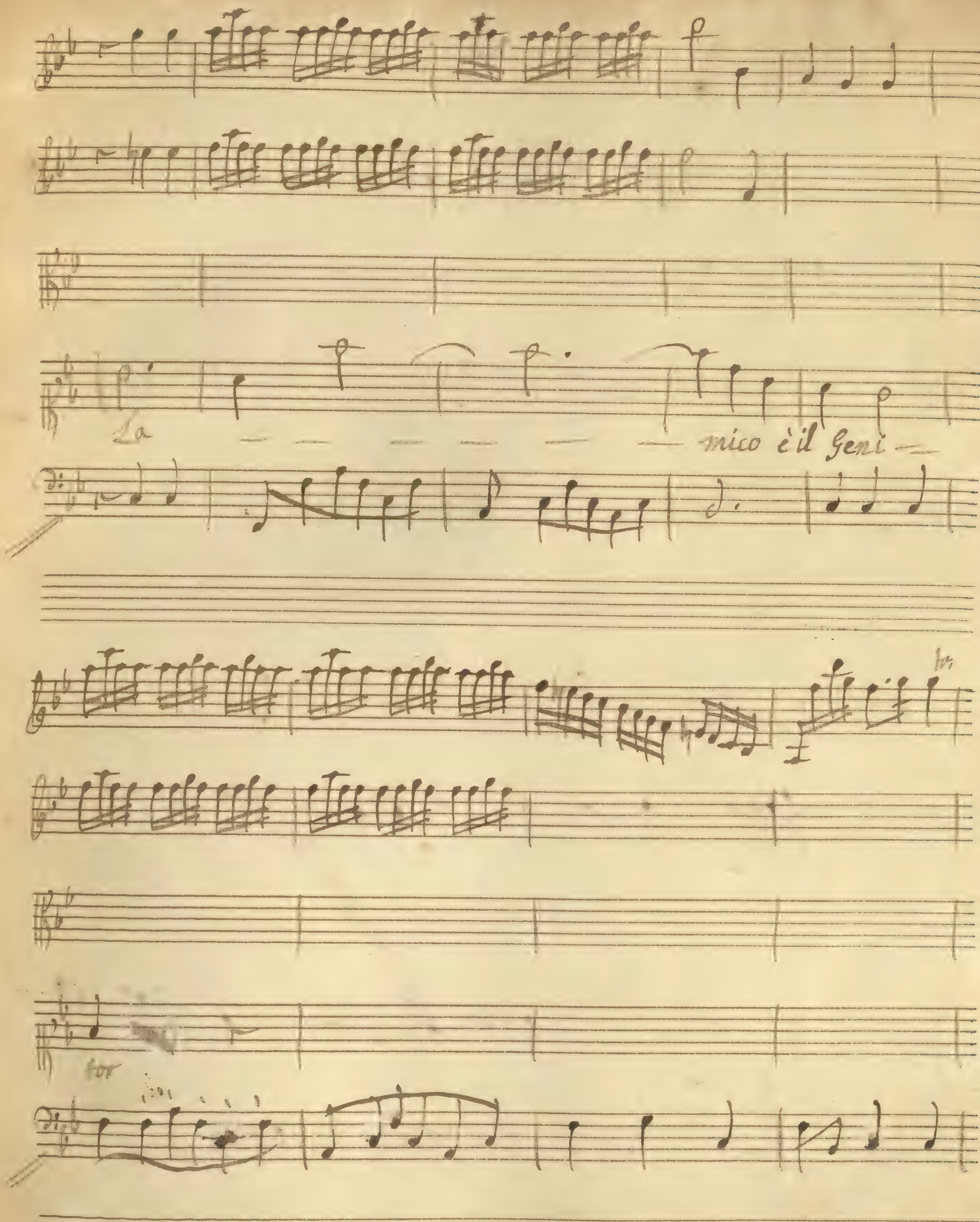
questo, questo è il delitto mio. questo diuen - ta orror di - venta orror -

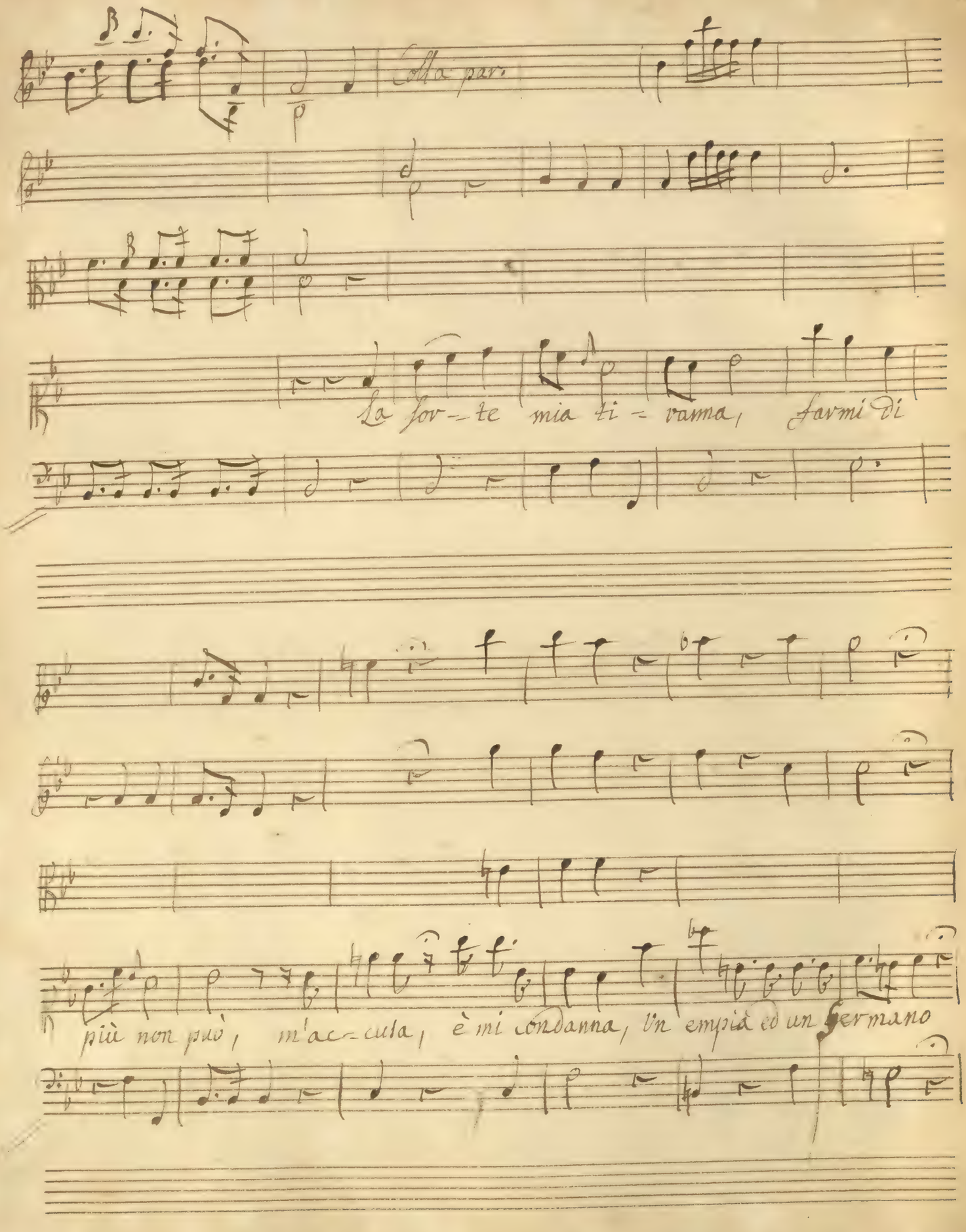
Da Capo.

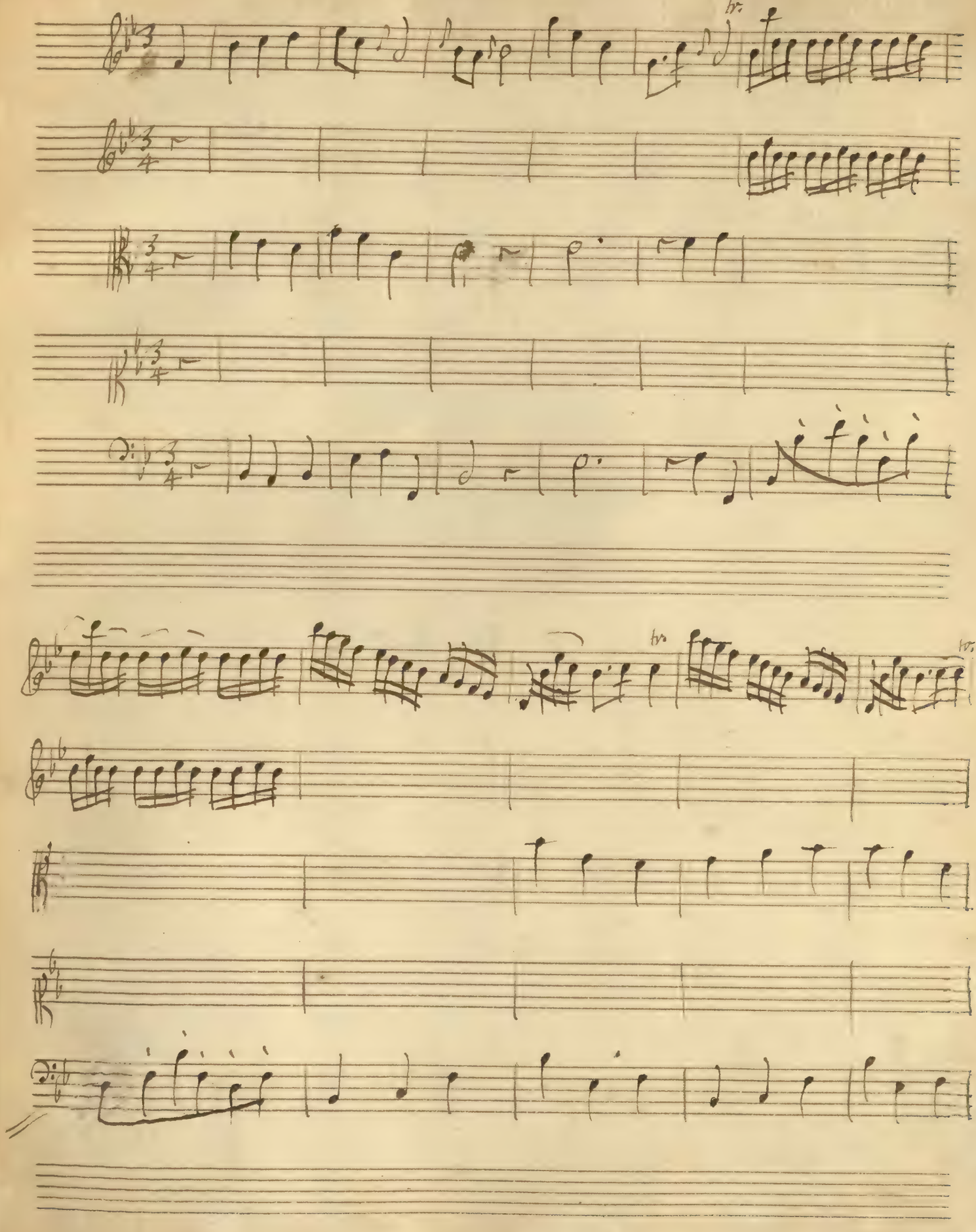

– mi – co cil Se – nitor.
Ogni soccorso è va – no

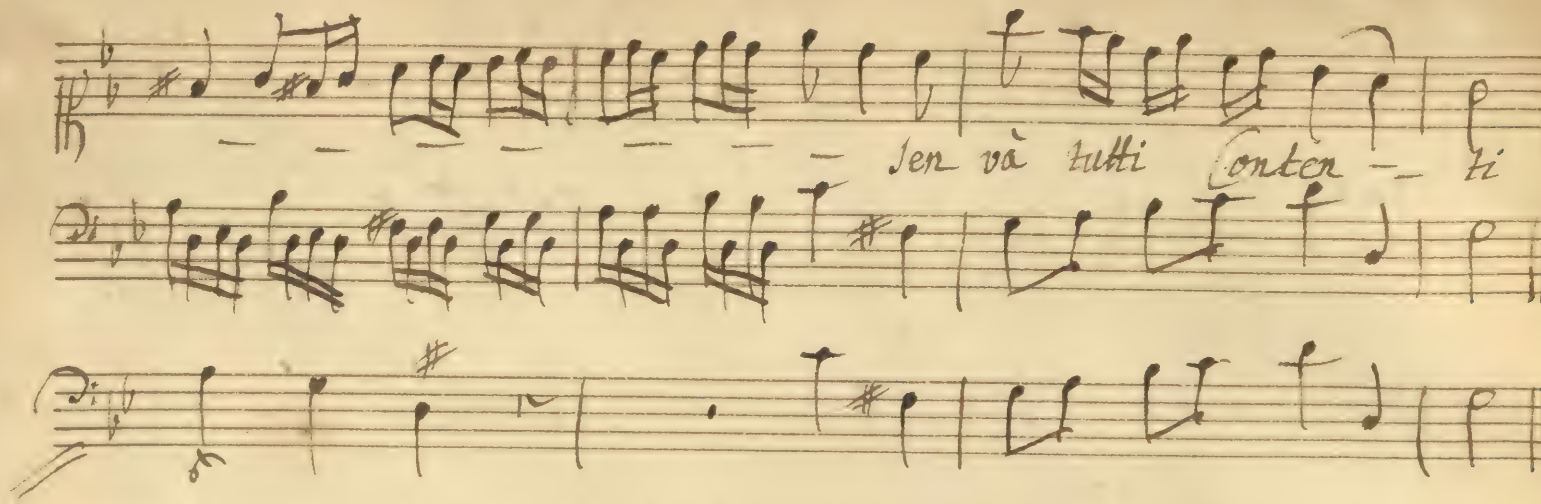

na, La-mi-co è il Ge-nitor. m'ac-
cusa, Un empia mi condanna, l'amico. La

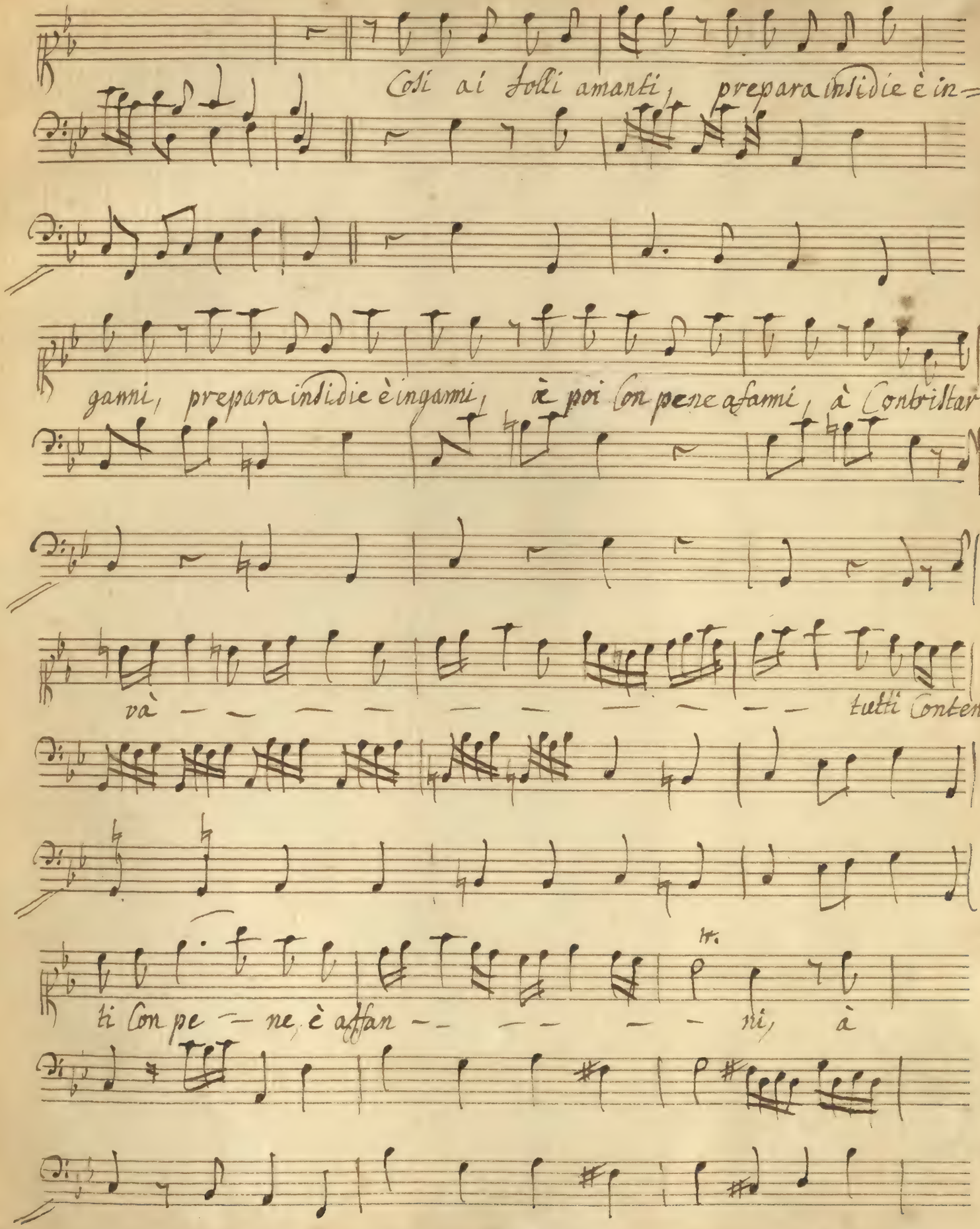

la for-te mia tiran-na, farmi di
più non può m'accu-sa e mi condan-na, mi condan


La — — — — — — — mico è il Geni —
for


Sola par.
La for-te mia ti-rama, farmi di
più non può, m'ac-cula, è mi condanna, Un empiè ed un fermano



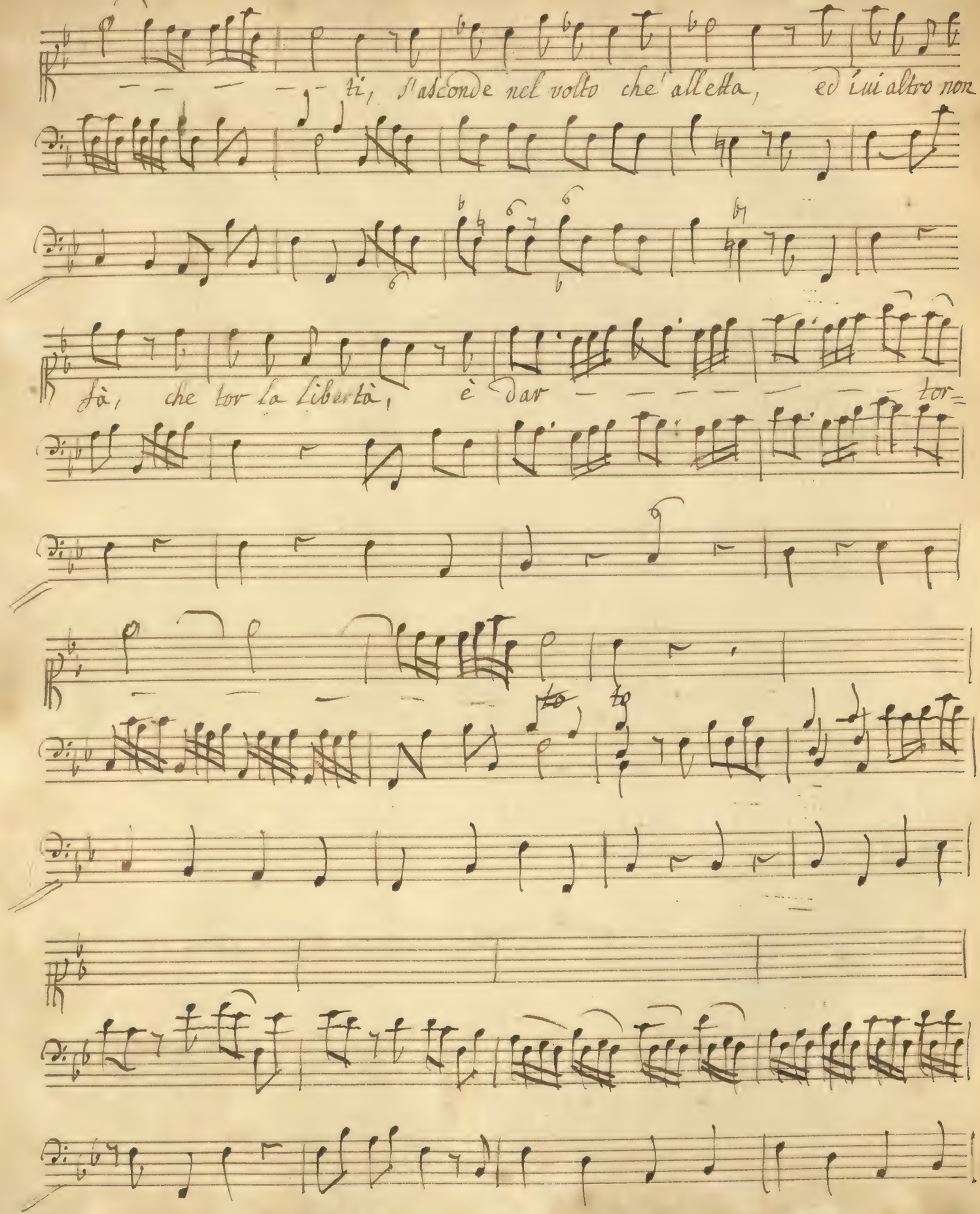

Sen và tutti Conten - ti

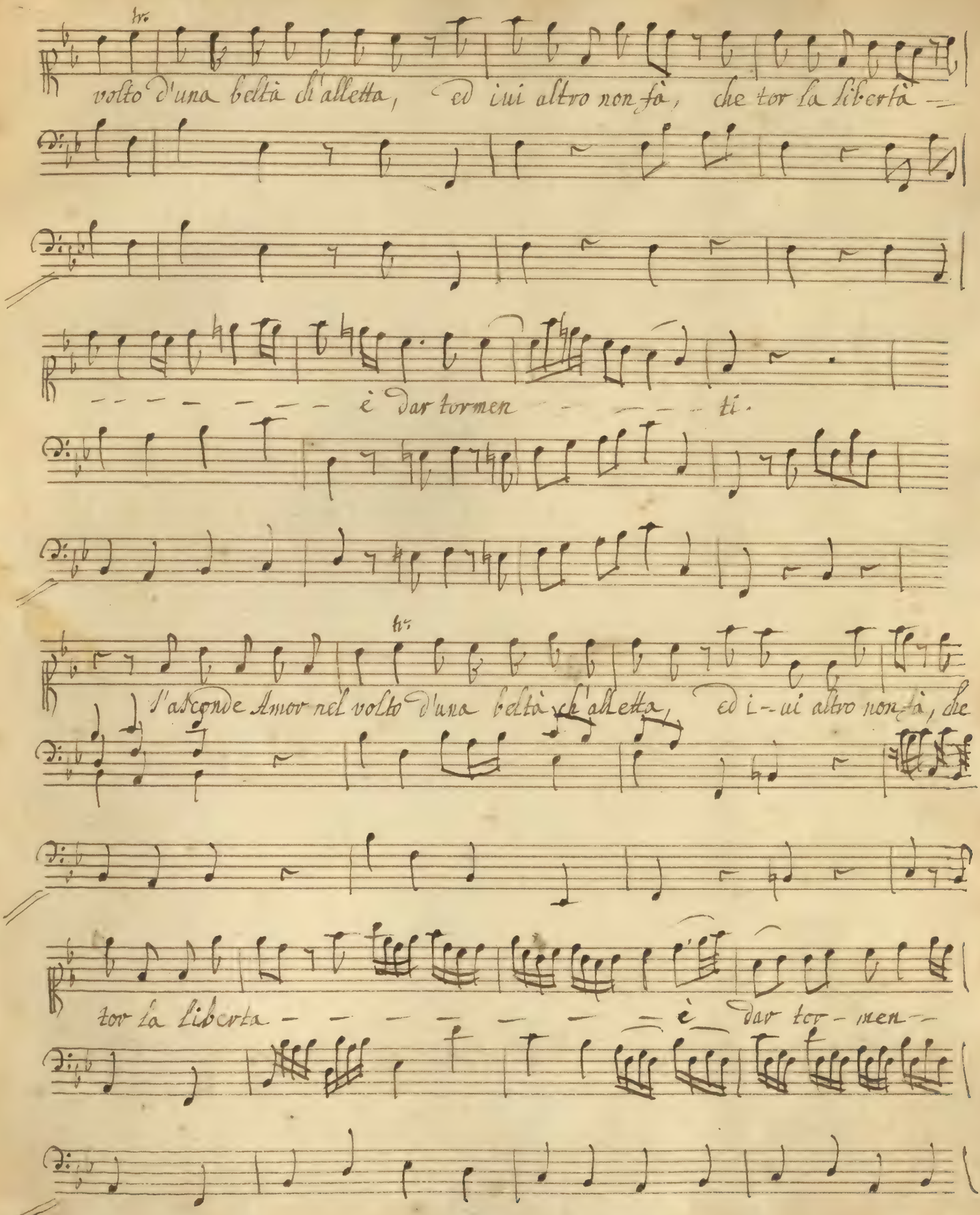

Così ai folli amanti, prepara insidie è in=
ganni, prepara insidie è ingami, è poi con pene afami, à Contristar sen
và — — — — — — — — — — tutti Conten=
ti Con pe — ne, è affan — — — — — rii, à

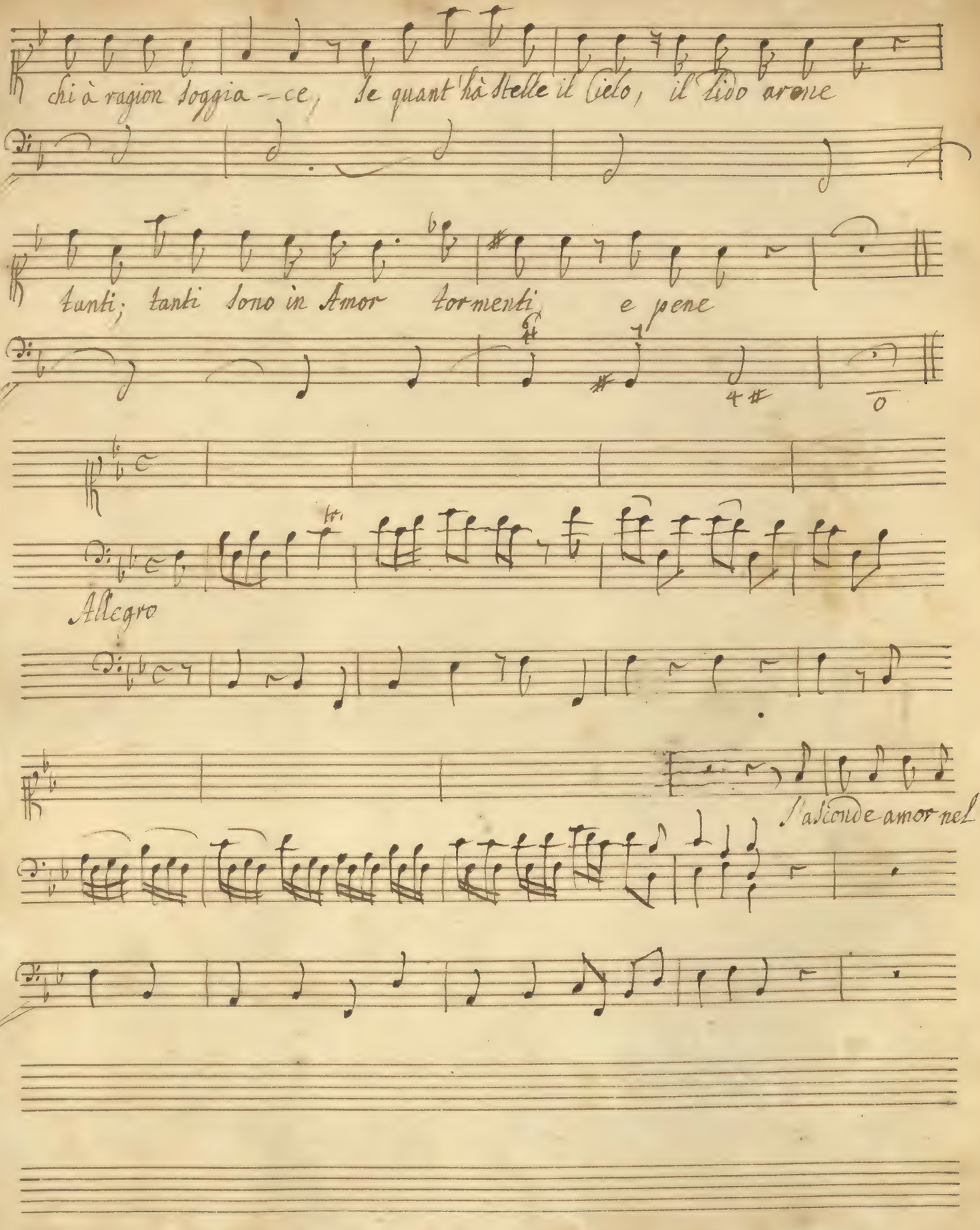
— — — — — ti, s'asconde nel volto che' alletta, ed i'ui altro non

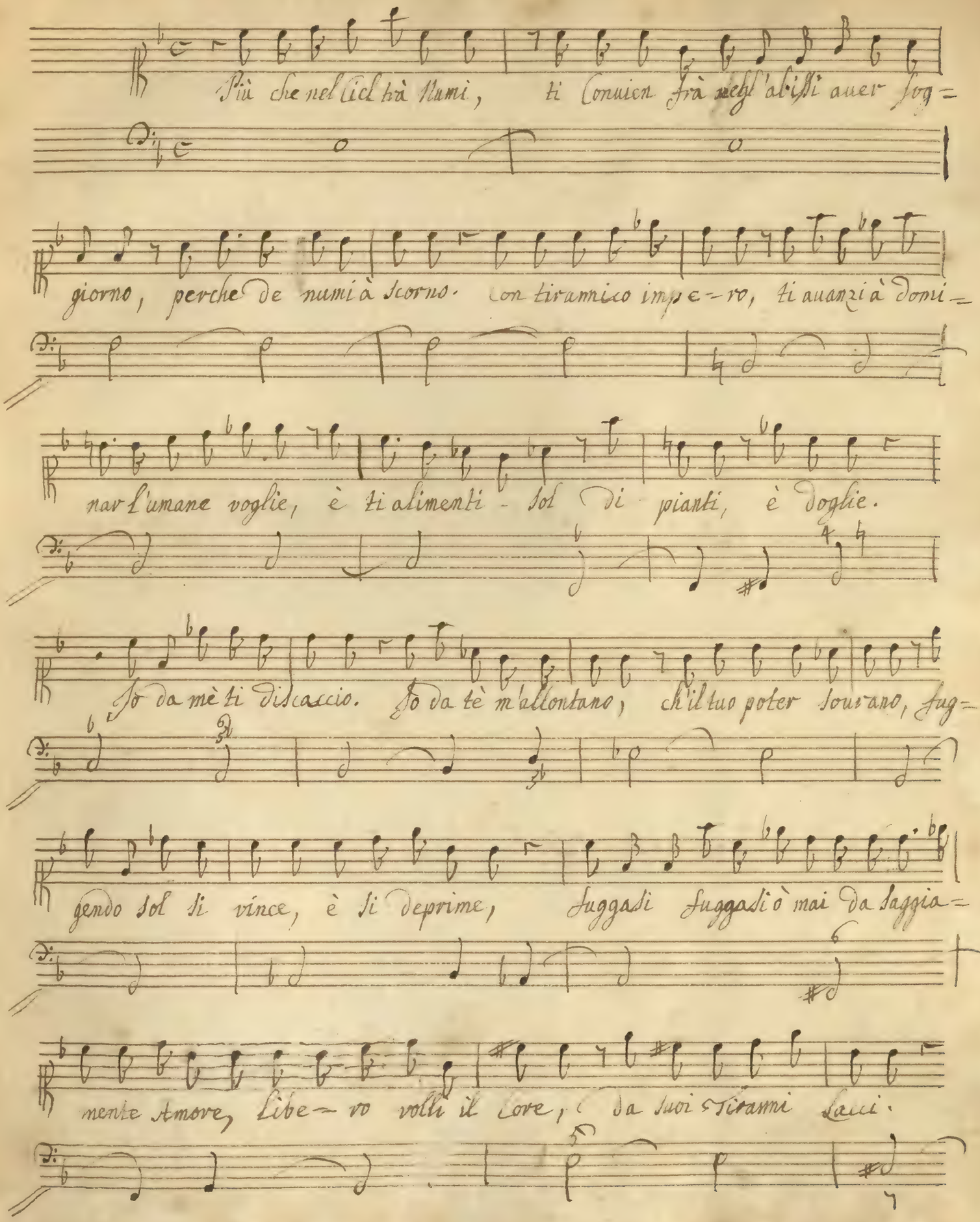
fà, che tor la libertà, è dar — — — — — — — tor=

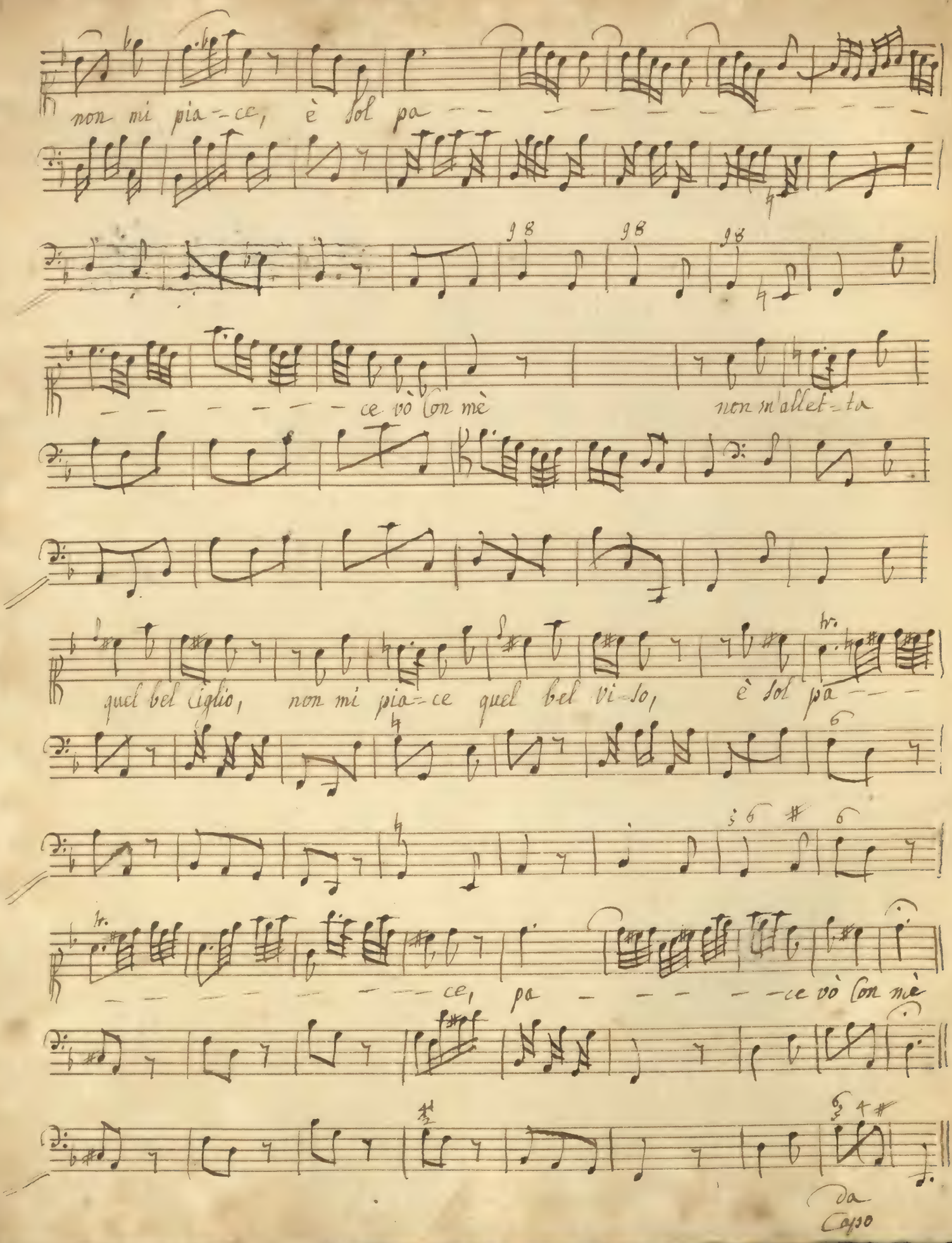
— — — — — to to

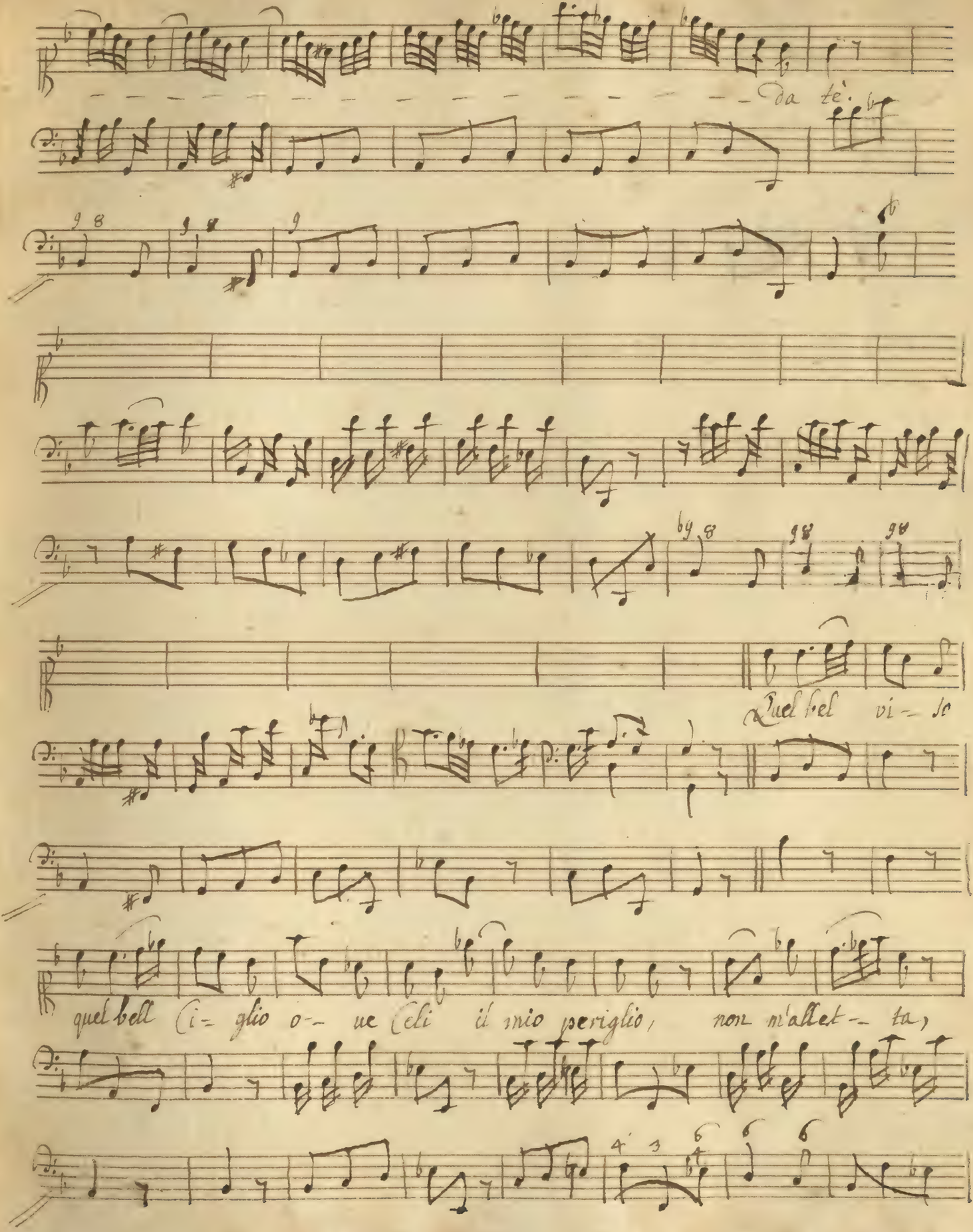



volto d'una beltà d'alletta, ed iui altro non fà, che tor la libertà
è dar tormen ti.
l'asconde Amor nel volto d'una beltà ch'alletta, ed i-ui altro non fà, che
tor la libertà è dar tor-men-


chi à ragion soggia--ce, se quant'hà stelle il Cielo, il lido arene
tanti; tanti sono in Amor tormenti e pene
Allegro
s'asconde amor nel


Più che nel Ciel hà Numi, ti Conuien frà negl'abissi auer sog=
giorno, perche de numi à scorno. con tiramico imp,e=ro, ti auanzi à domi=
nar l'umane voglie, è ti alimenti - sol di pianti, è doglie.
Io da mè ti discaccio. Io da tè m'allontano, ch'il tuo poter sourano, fug=
gendo sol si vince, è si deprime, fuggasi fuggasi ò mai da saggia=
mente Amore, Libe=ro volli il Core, da suoi Tiranni Lacci.

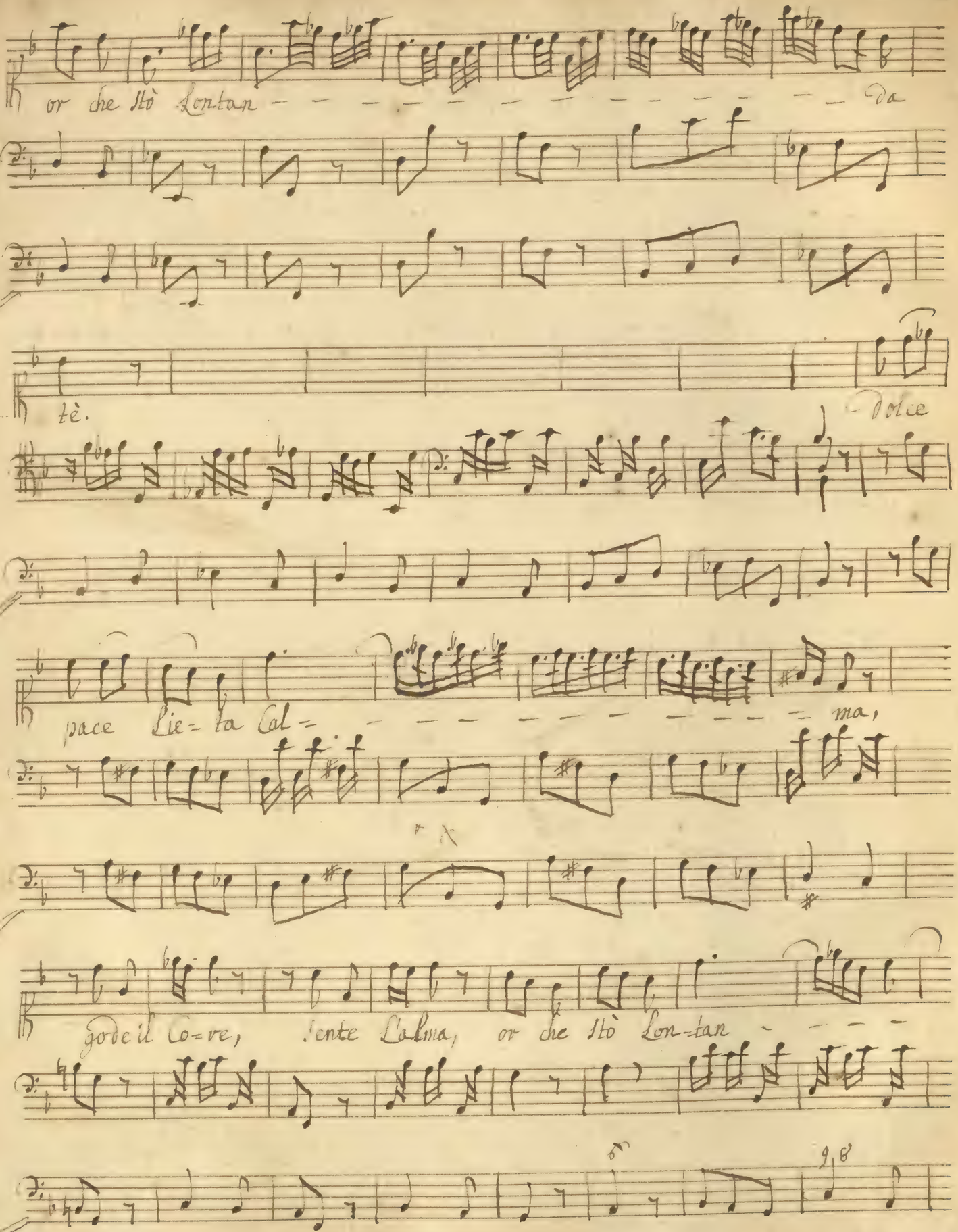

non mi pia-ce, è sol pa- - - - - - - - - - - - - - - - - -
- - - - - - - ce vò con mè non m'allet-ta
quel bel ciglio, non mi pia-ce quel bel vi-so, è sol pa- - -
- - - - - - - - - - ce, pa - - - - - ce vò con mè
Da Capo

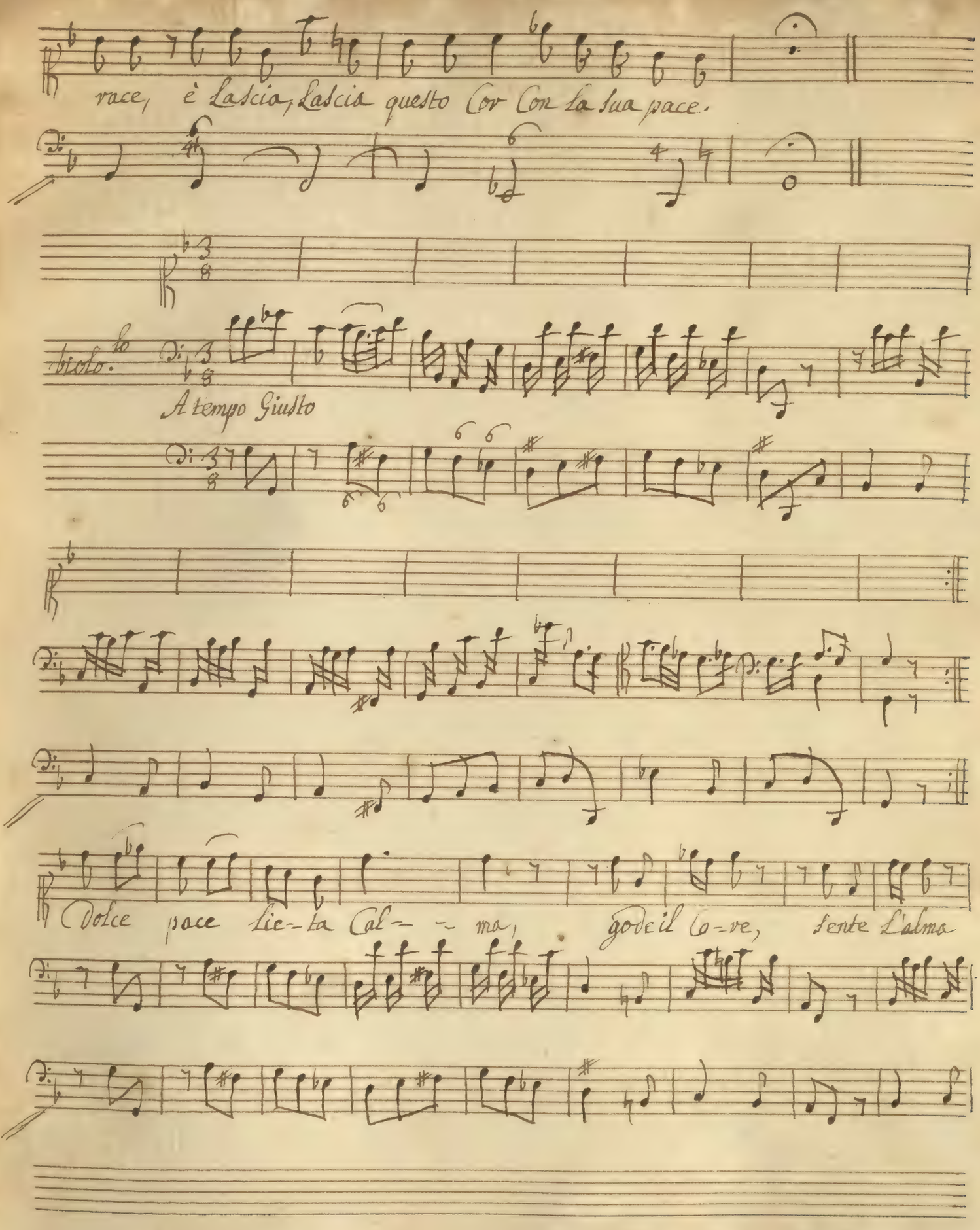


da tè.

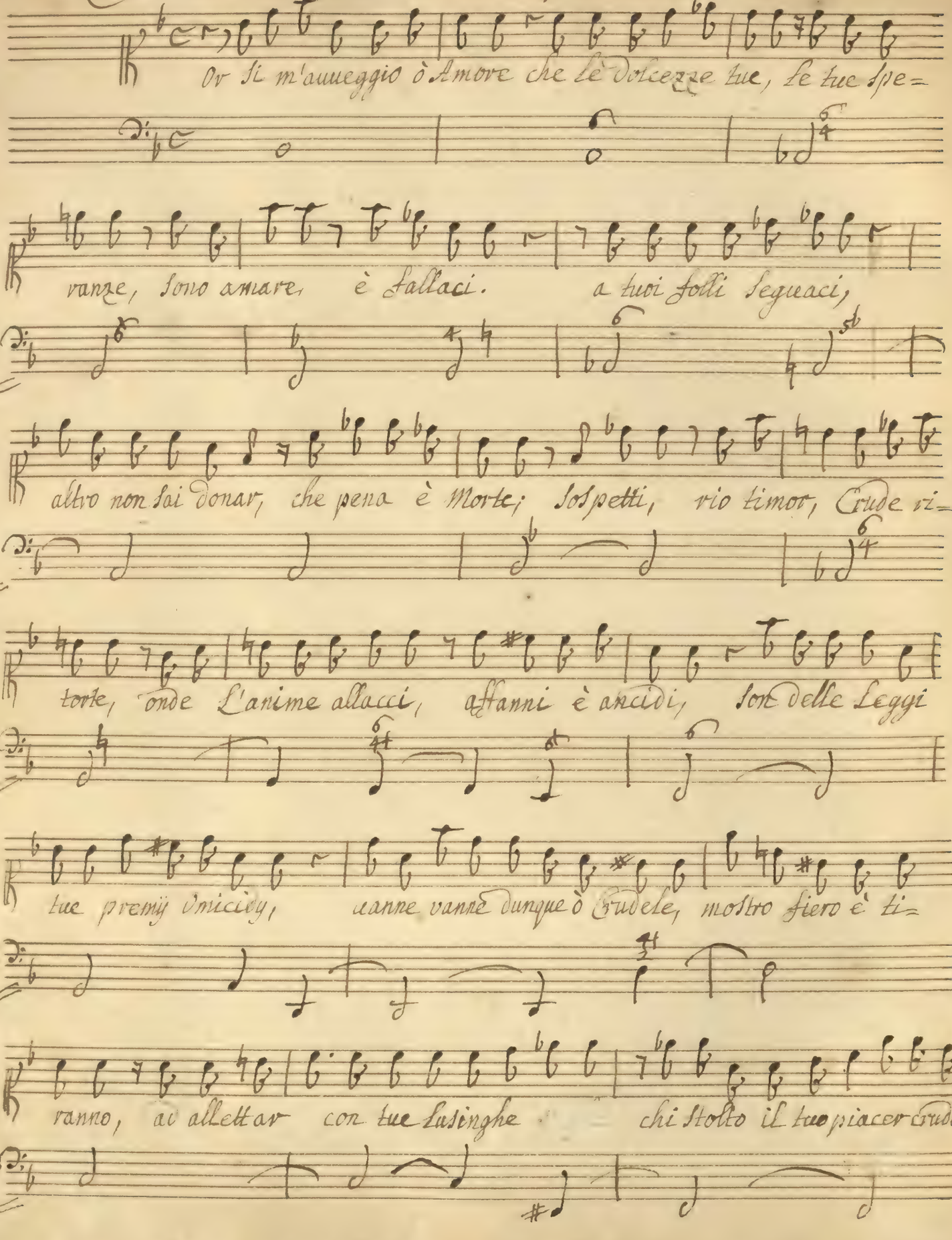
Quel bel vi- so

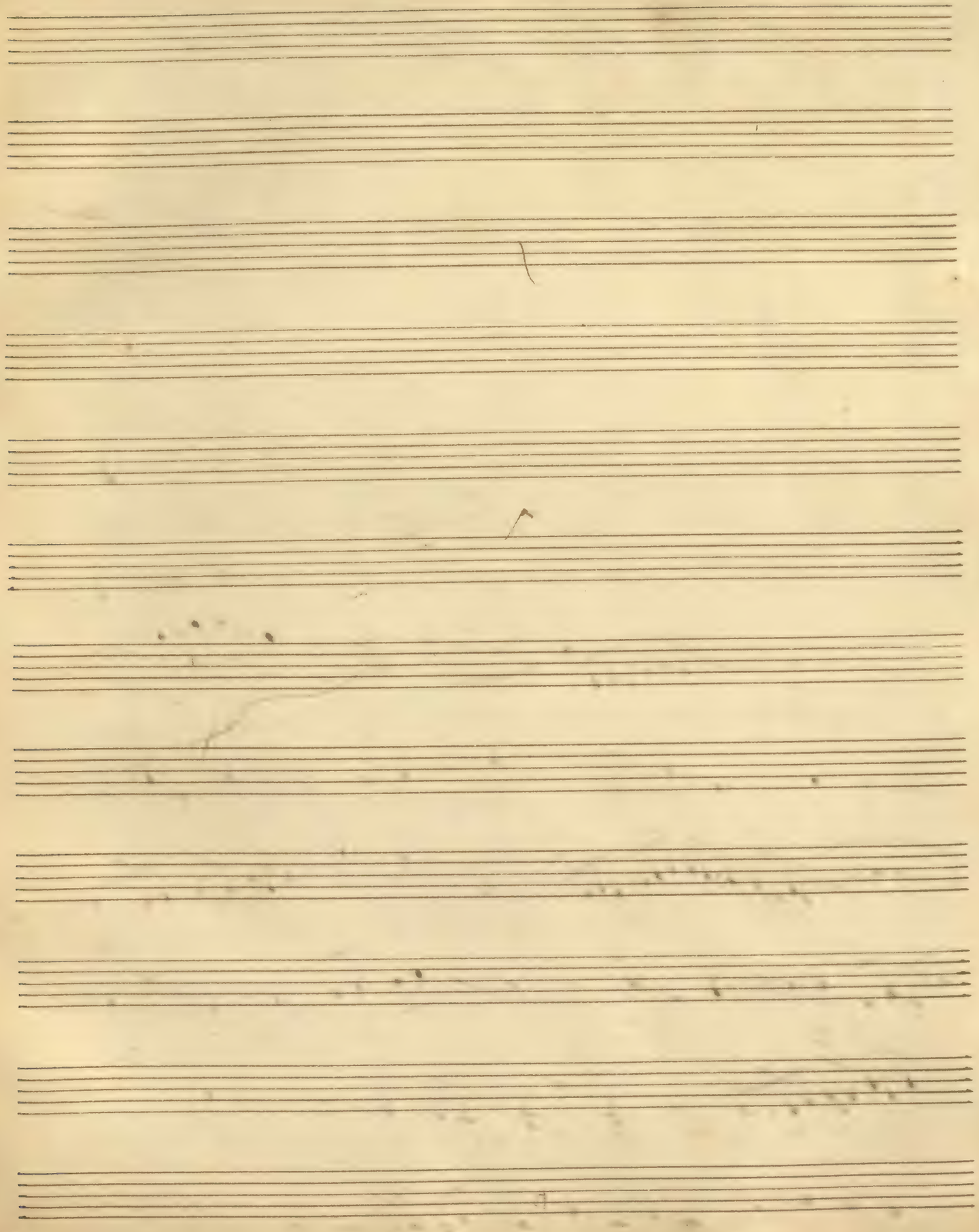
quel bell Ci- glio o- ue Celi il mio periglio, non m'allet- ta,

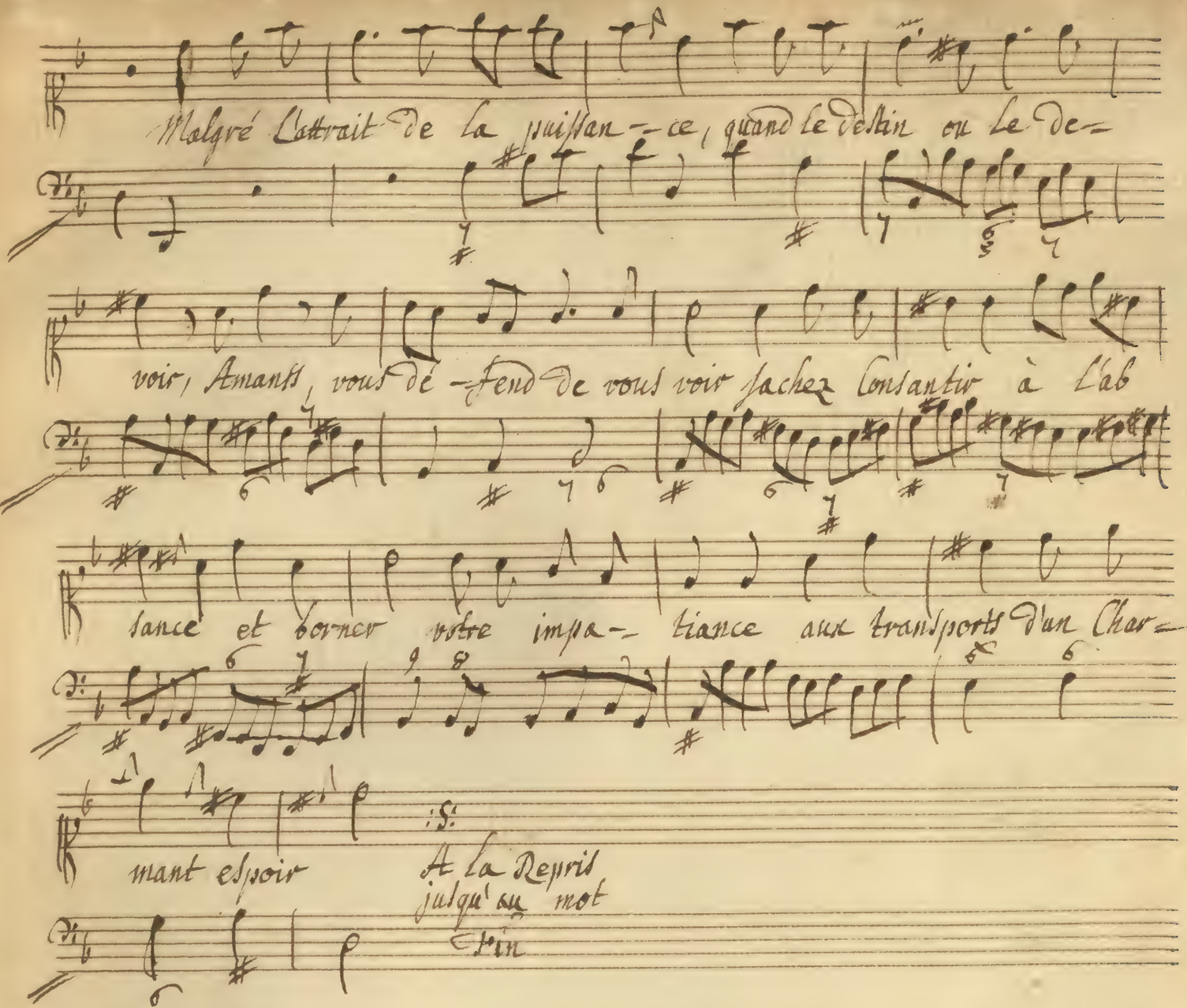

or che ſtò Lontan
Da
tè.
Dolce
pace Lie=ta Cal=
ma,
gode il Co=re, ſente Calma, or che ſtò Lon=tan


race, è Lascia, Lascia questo Cor Con la sua pace.
A tempo Giusto
Dolce pace lie-ta Cal- - ma, gode il co-re, sente L'alma

Cantata Con Violoncello, Del Sig.r Nicola Porpora.






Malgré l'attrait de la puissan-ce, quand le destin ou le de-
voir, Amants, vous de-fend de vous voir jachez Constantir à l'ab
sance et borner votre impa- tiance aux transports d'un Char-
mant espoir
S.
A la Reprise
jusqu'au mot
Fin

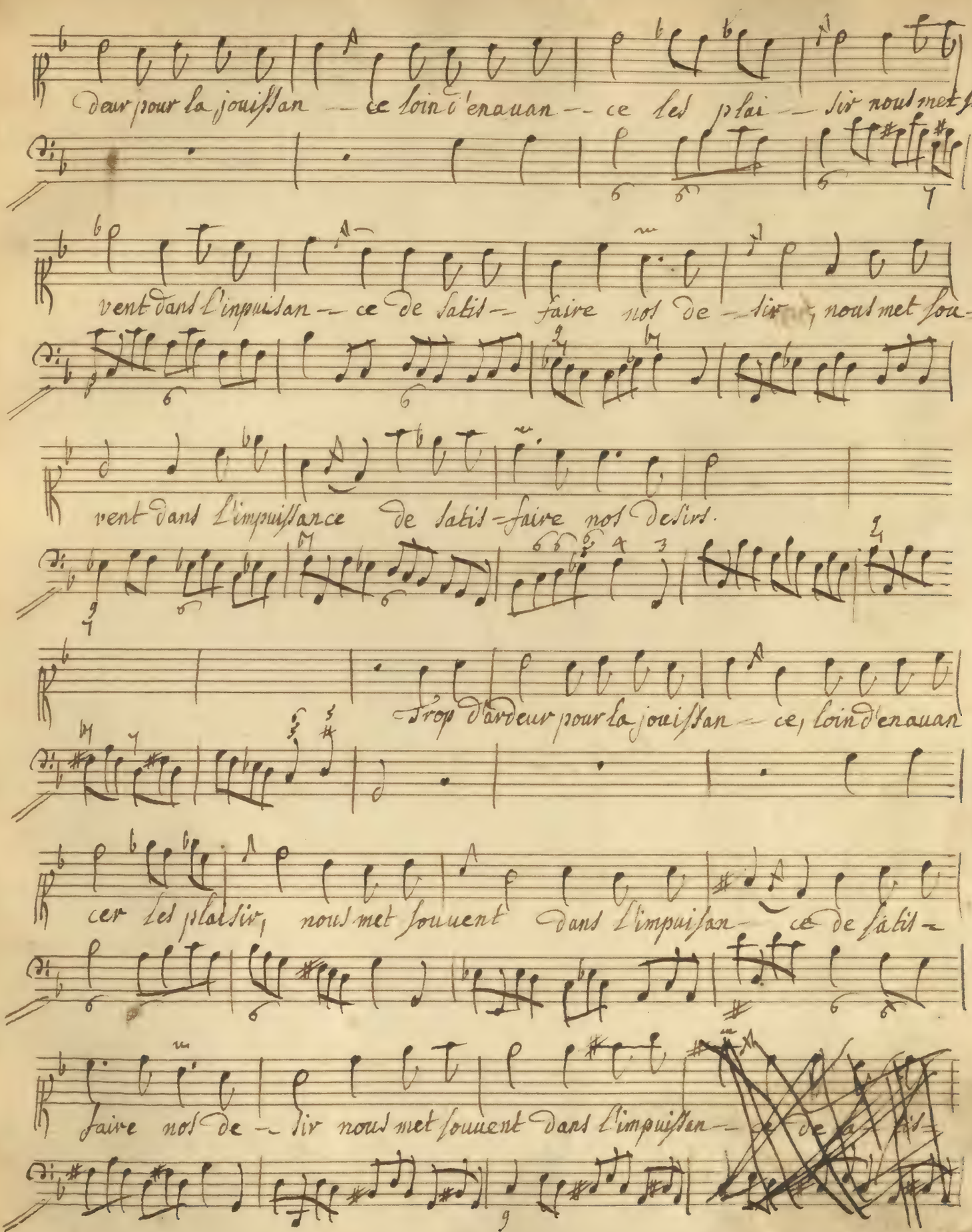
Fin

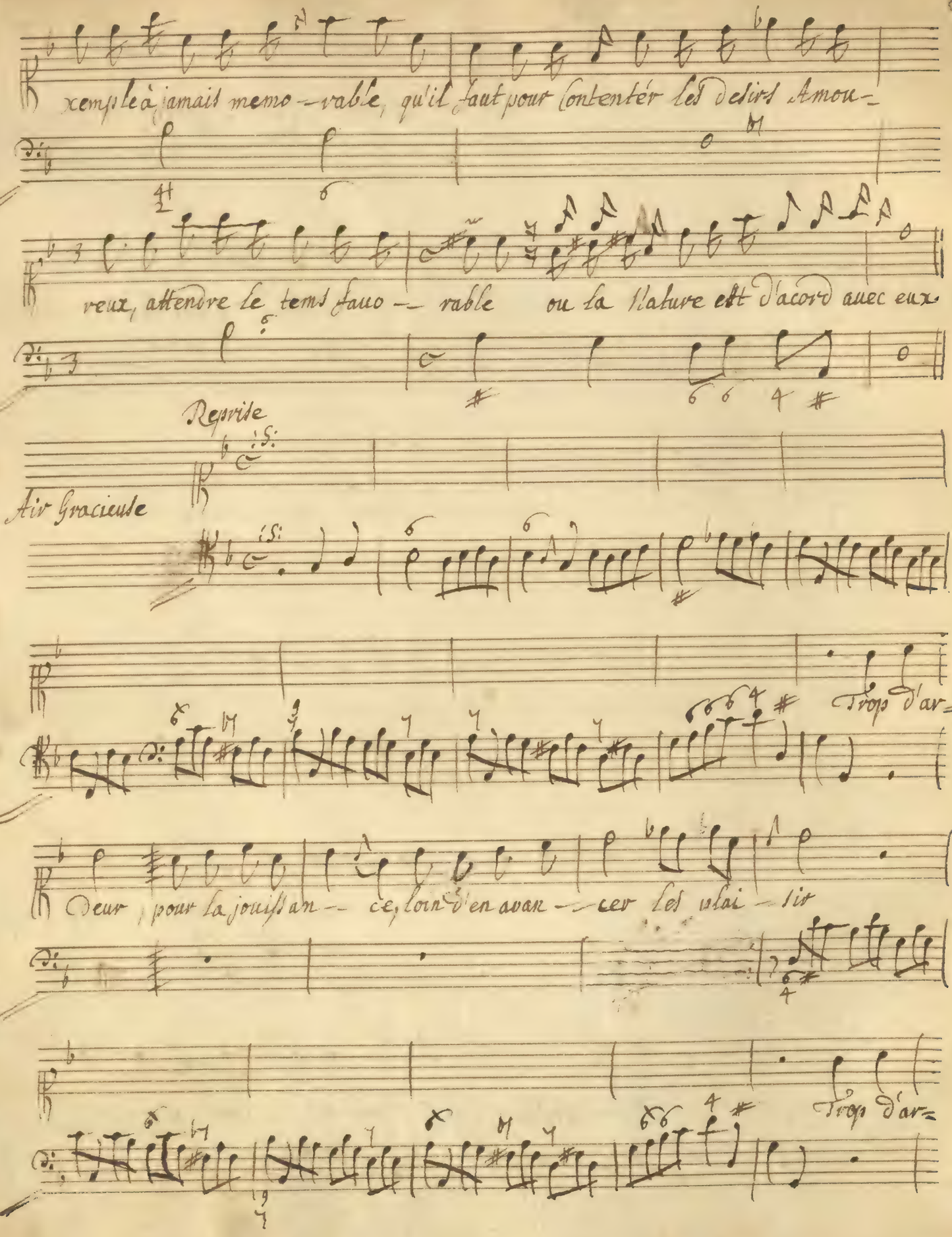
sance de satis - faire nos desirs.

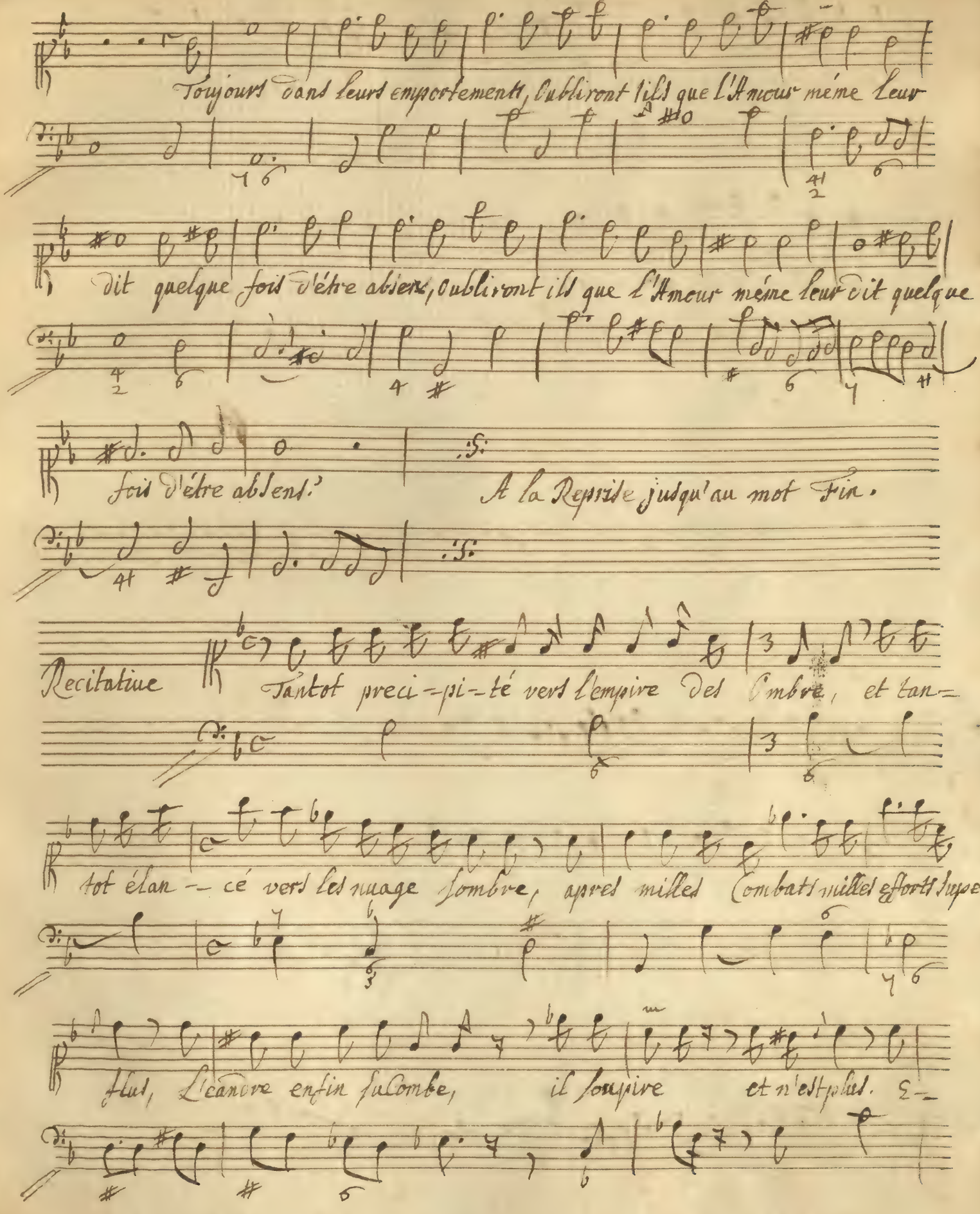
Malgrè l'attrait de la presan - ce quand le Destin ou

le Devoir, Amans, vous de - fend de vous voir sachez Con - sentir à l'ab -

sence et borner votre impati - ance aux transports d'un charmant espoir


deur pour la jouissan — ce loin d'enauan — ce les plai — sir nous met sou —
vent dans l'impuissan — ce de satis — faire nos de — sir, nous met sou —
vent dans l'impuissance de satis-faire nos desirs.
Trop d'ardeur pour la jouissan — ce, loin d'enauan
cer les plaisir, nous met souuent dans l'impuissan — ce de satis —
faire nos de — sir nous met souuent dans l'impuissan — ce de satis —


xemple à jamais memo – rable, qu'il faut pour contenter les desirs Amou –
veux, attendre le tems favo – rable ou la Nature est d'accord avec eux
Reprise
Air Gracieuse
Trop d'ar –
deur, pour la jouissan – ce, loin d'en avan – cer les plai – sir
Trop d'ar –


Toujours dans leurs emportements, oublieront ils que l'Amour même leur
dit quelque fois d'être absens, oublieront ils que l'Amour même leur dit quelque
fois d'être absent.
A la Reprise jusqu'au mot Fin.
Recitative
Tantot precipité vers l'empire des Ombre, et tan-
tot élancé vers les nuage sombre, apres milles Combats milles efforts super-
flus, L'ennemi enfin succombe, il soupire et n'est plus. E-

Leur de voir ce qu'on aime, perdra-t-il toujours les Amants, perdra-t-il toujours

perdra-t-il toujours, perdra-t-il toujours les Amants, perdra-t-il toujours les A-

Lentement

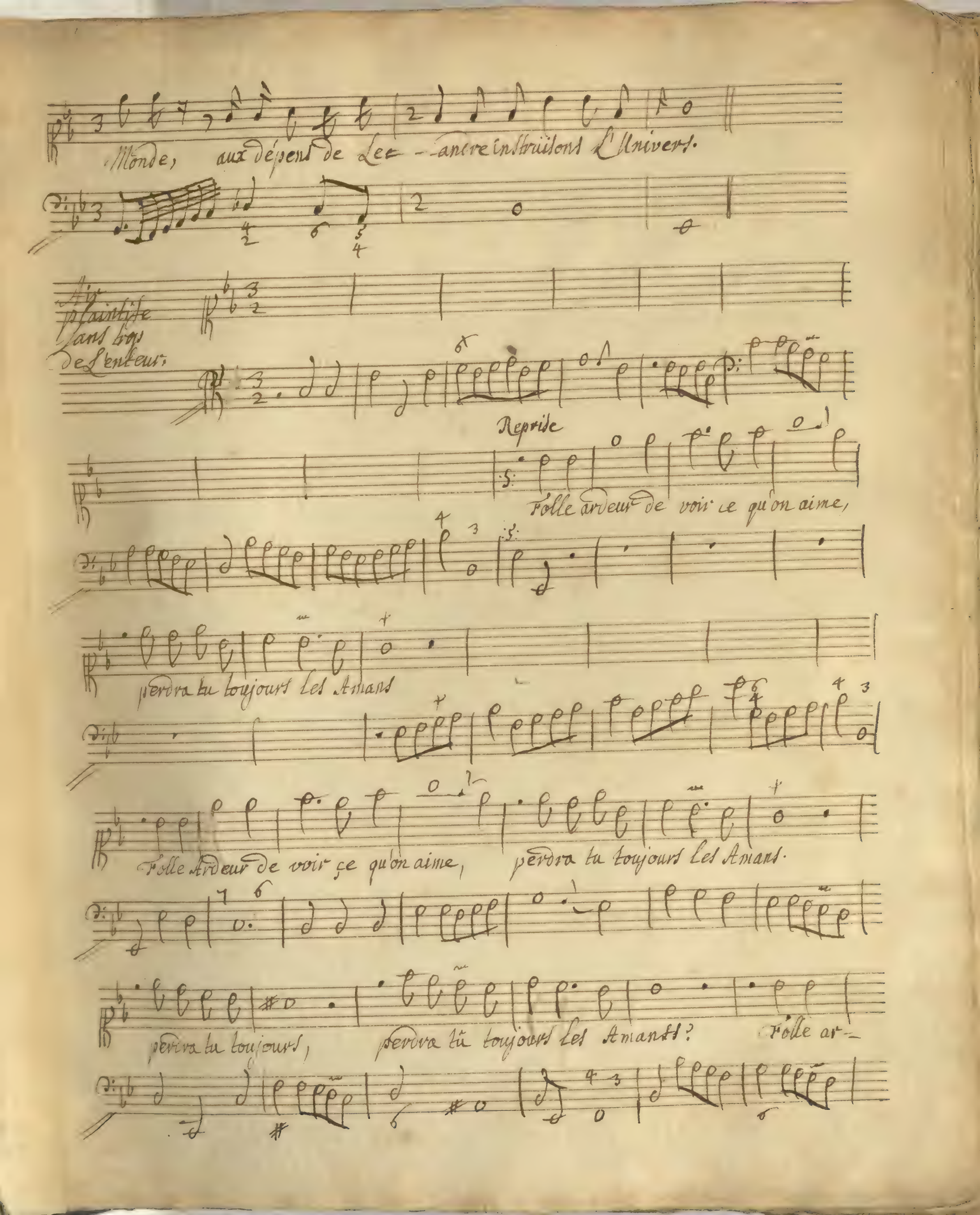
mants? Perdra-t-il perdra-t-il toujours les Amants.

Fin

toujours dans leurs emporte-

mens oublieront-ils que l'Amour même leur dit quelque fois d'être absent oublieront-ils

ils que l'Amour même leur dit quelque fois d'être absent.


Monde, aux dépens de Lec-andre instruisons L'Univers.
Air plaintif sans trop de L'enteur.
Reprise
Folle ardeur de voir ce qu'on aime,
perdra tu toujours les Amans
Folle Ardeur de voir ce qu'on aime, perdra tu toujours les Amans.
perdra tu toujours, perdra tu toujours les Amants? Folle ar-

jour La Nature — en fremit! La nuit la plus profonde bien-tot

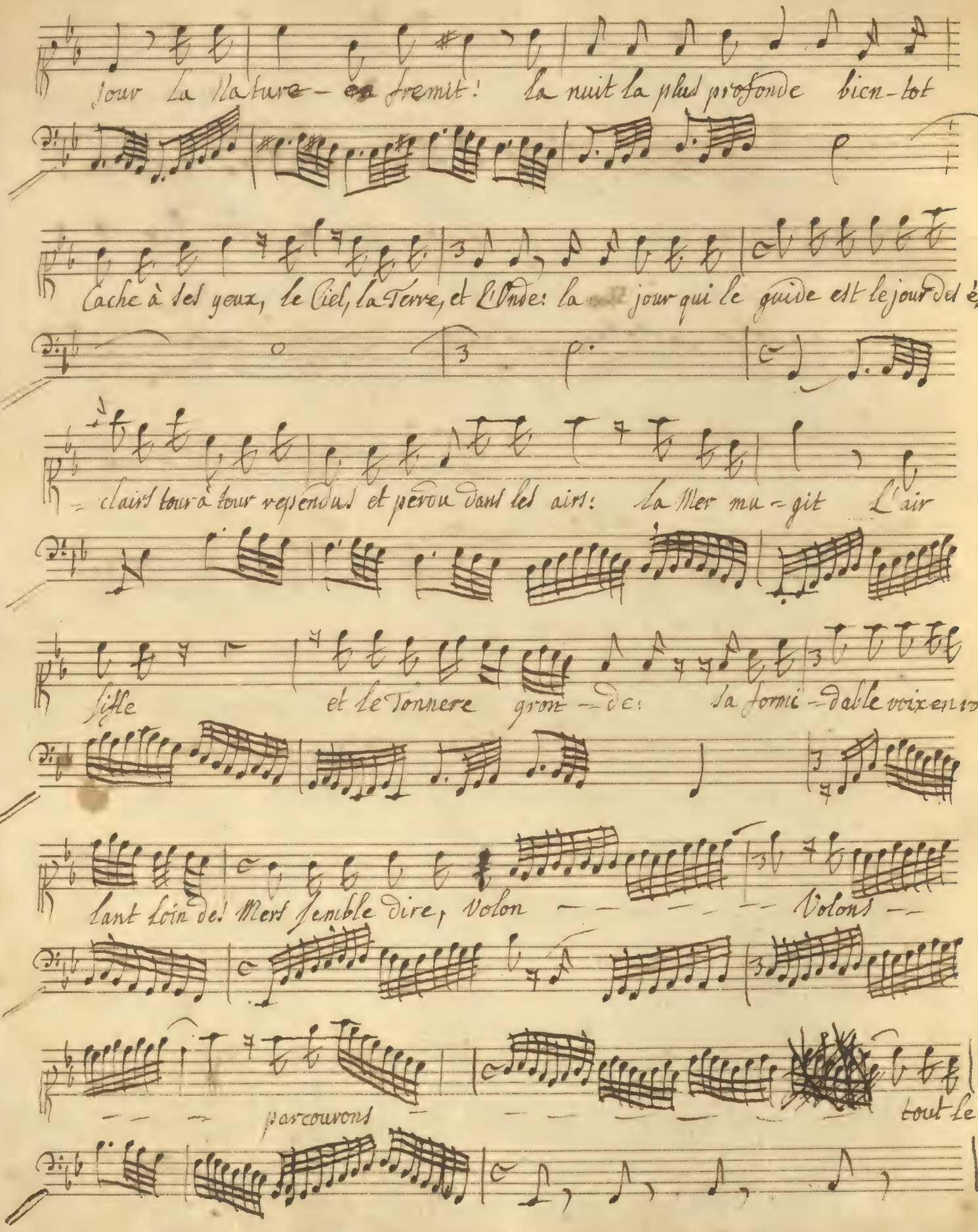
Cache à ses yeux, le Ciel, la Terre, et L'Onde: la [illegible] jour qui le guide est le jour des é-

-clairs tour à tour repandus et perdu dans les airs: La Mer mu-git L'air

sifle et le Tonnere gron-de: sa formi-dable voix en rou-

lant loin des Mers semble dire, Volon — — — — — Volons —

— — parcourons — — — — — tout le



flé de vos succés di -- vers tant de Calme annonce un - o -

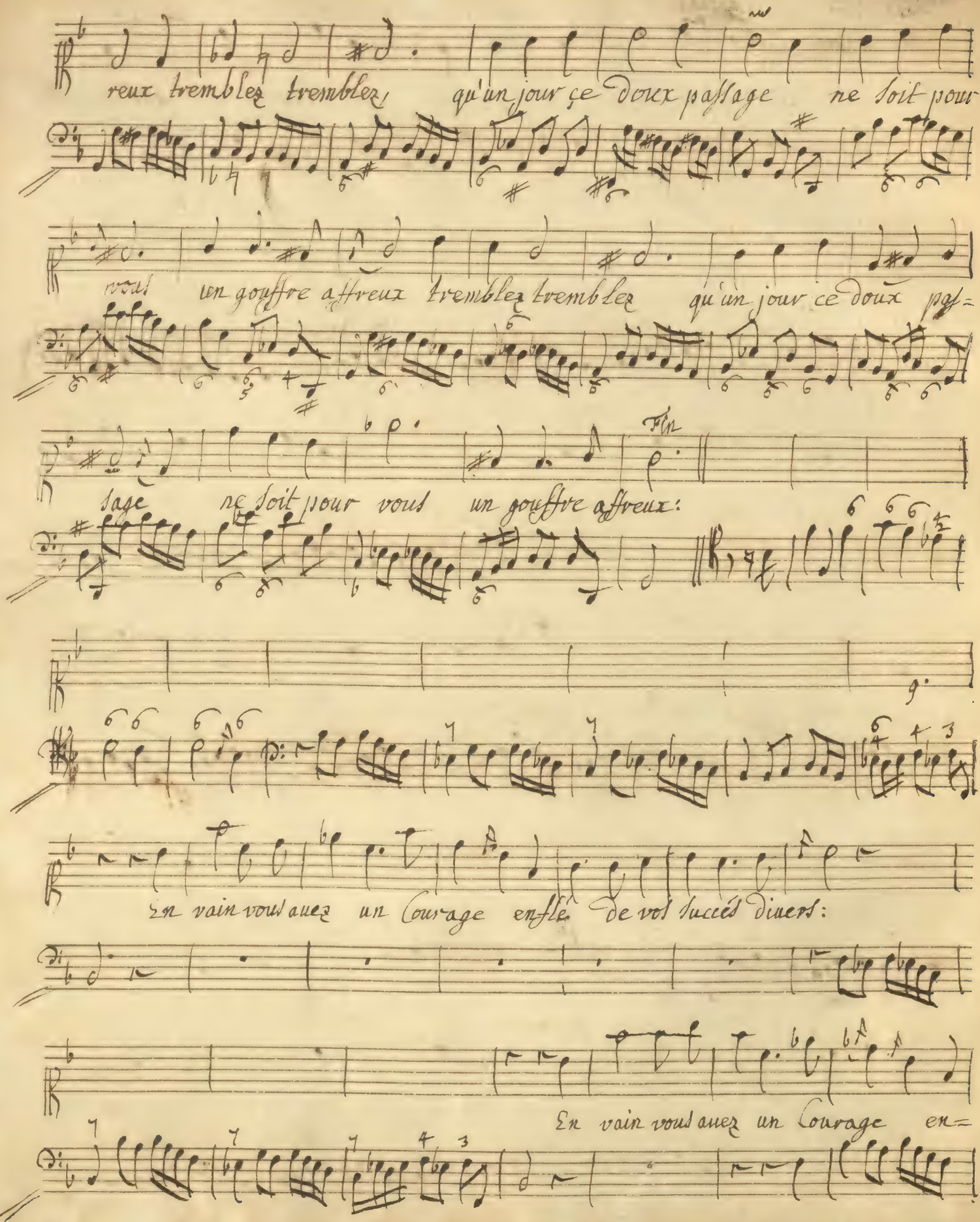
rage tant de succés, quelque ve - vers. En vain vous avez un

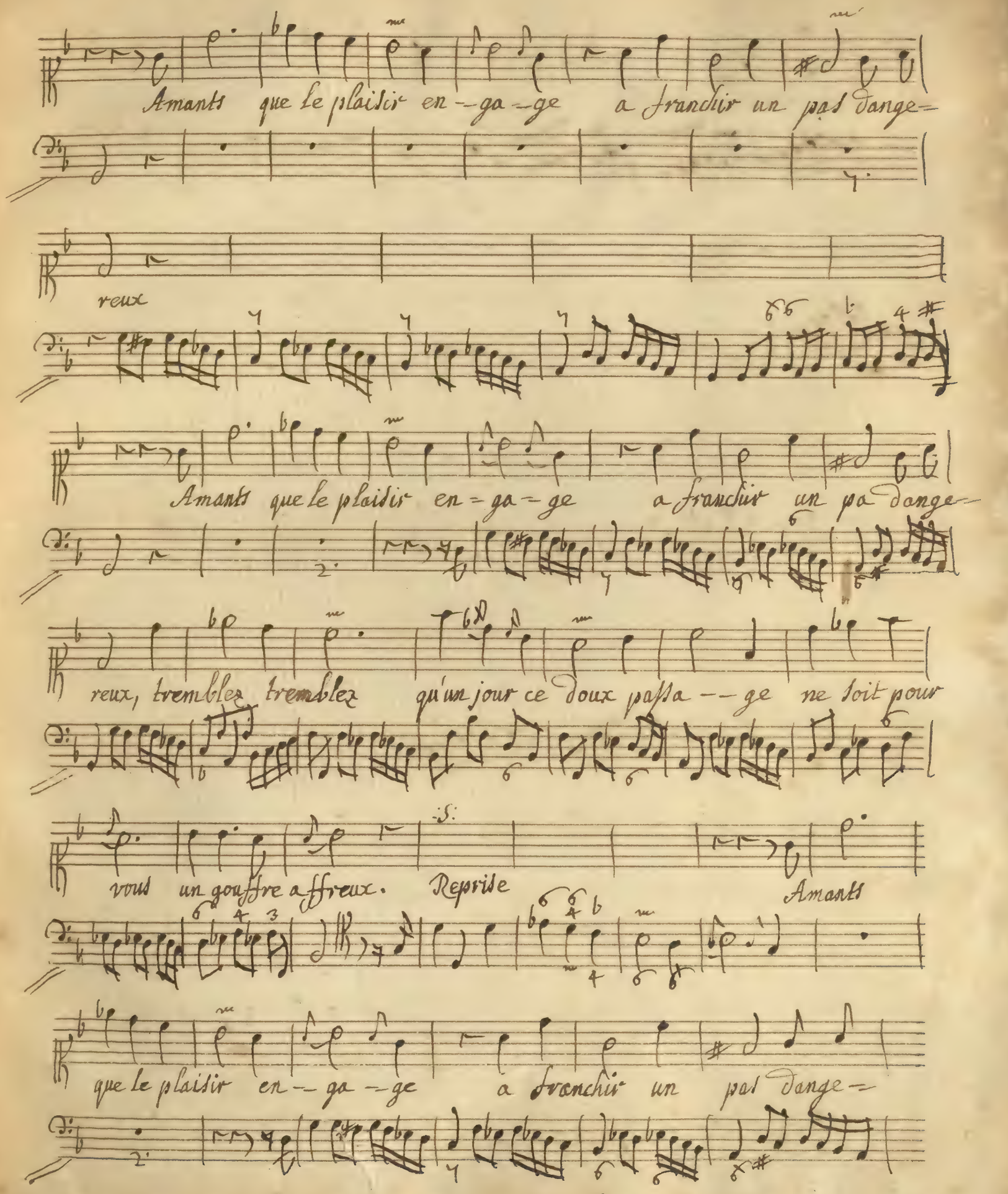
- Courage en - flé de cent succés di - vers. tant de

Calme annonce un o - rage, tant de succés quelque vevers. A la Reprise jusqu'au mot fin.

Recitative Leandre écoute la sa - gesse, mais il obe it à l'A -

mour, et se plonge, emporté par une douce ivresse, au sein du liquide de -


reux tremblez tremblez qu'un jour ce doux passage ne soit pour
vous un gouffre affreux tremblez tremblez qu'un jour ce doux pas=
sage ne soit pour vous un gouffre affreux:
En vain vous auez un Courage enflé de vos Succés diuers:
En vain vous auez un Courage en=


Amants que le plaisir en-ga-ge a franchir un pas dange-
reux
Amants que le plaisir en-ga-ge a franchir un pas dange-
reux, tremblez tremblez qu'un jour ce doux passa-ge ne soit pour
vous un gouffre affreux. Reprise
Amants
que le plaisir en-ga-ge a franchir un pas dange-

Leandre

Cantate mise en Musique par J--B----F---S---ccc

Recitatif,

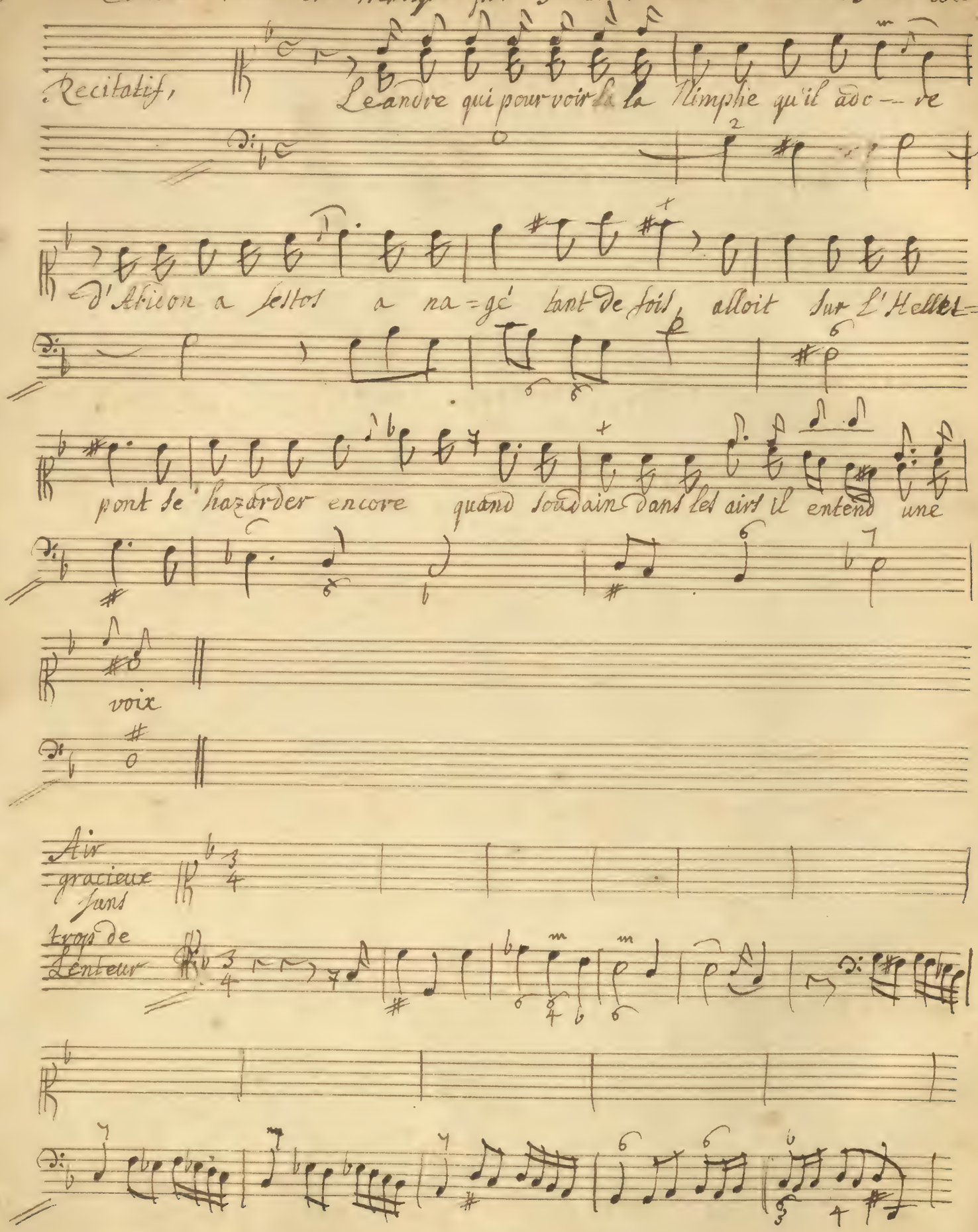
Leandre qui pour voir la la Nimphie qu'il ado--re

d'Abidon a Sestos a na=gé tant de fois, alloit sur l'Hellet=

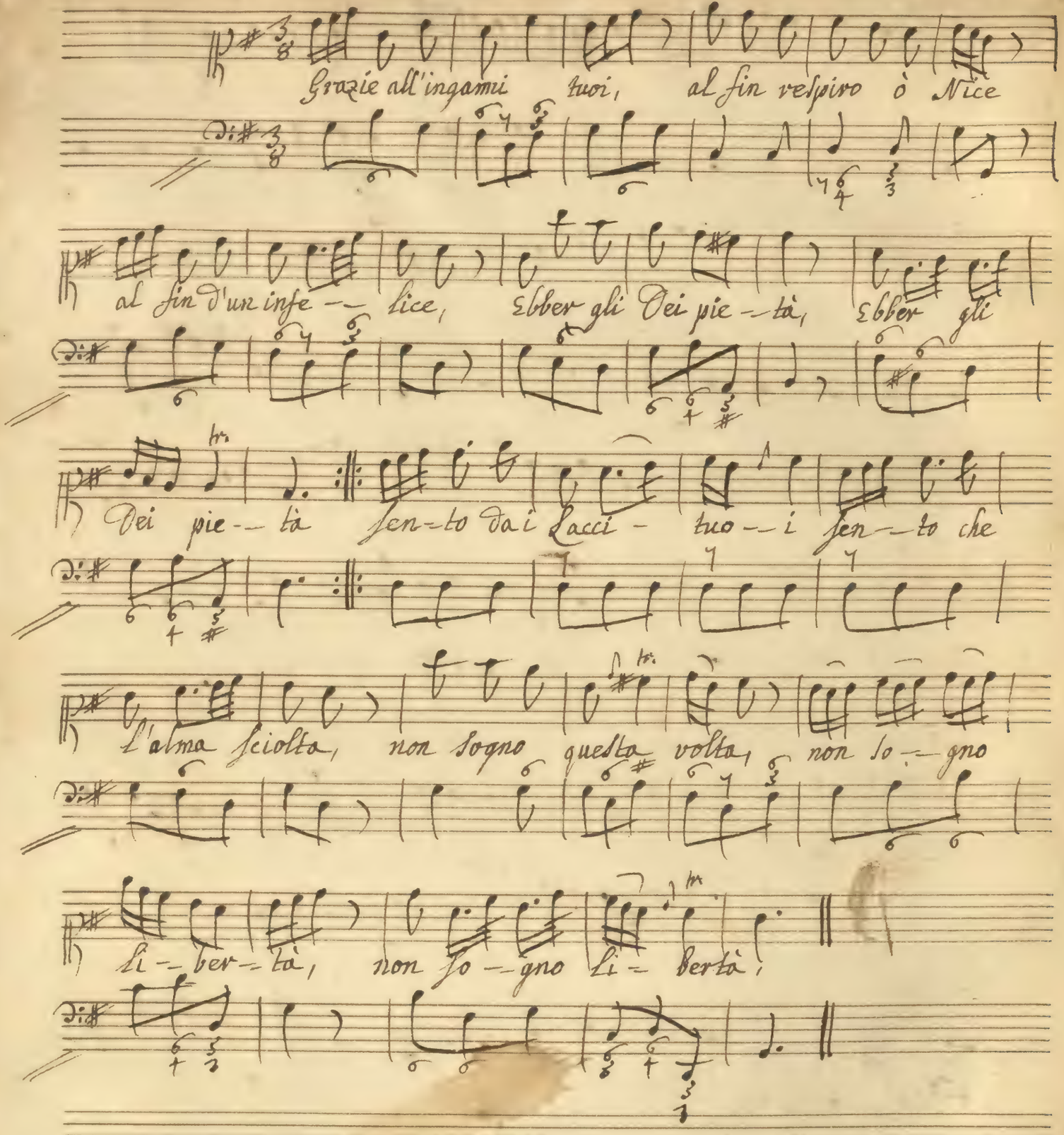
pont se hazarder encore quand soudain dans les airs il entend une

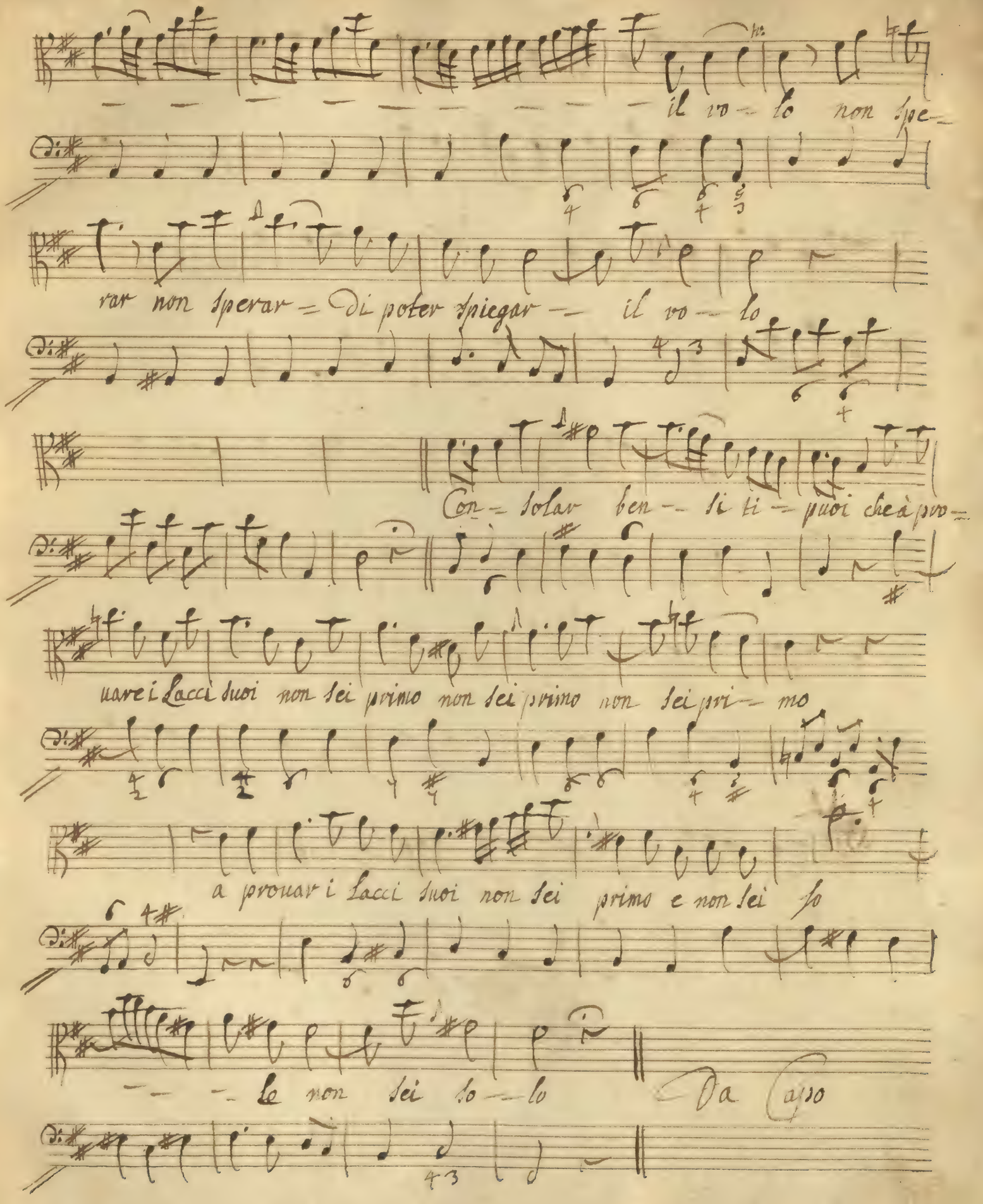
voix

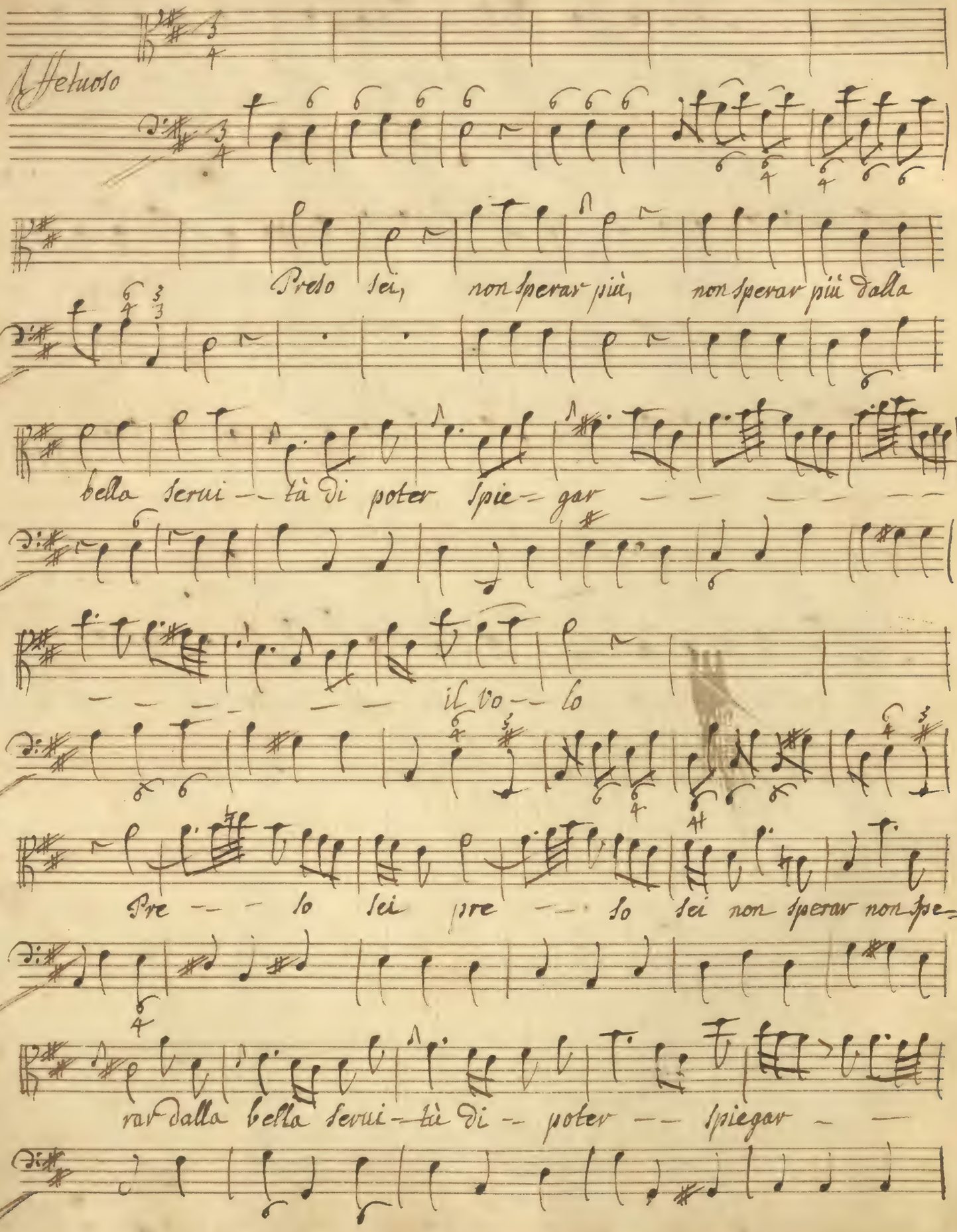
Air gracieux sans trop de lenteur

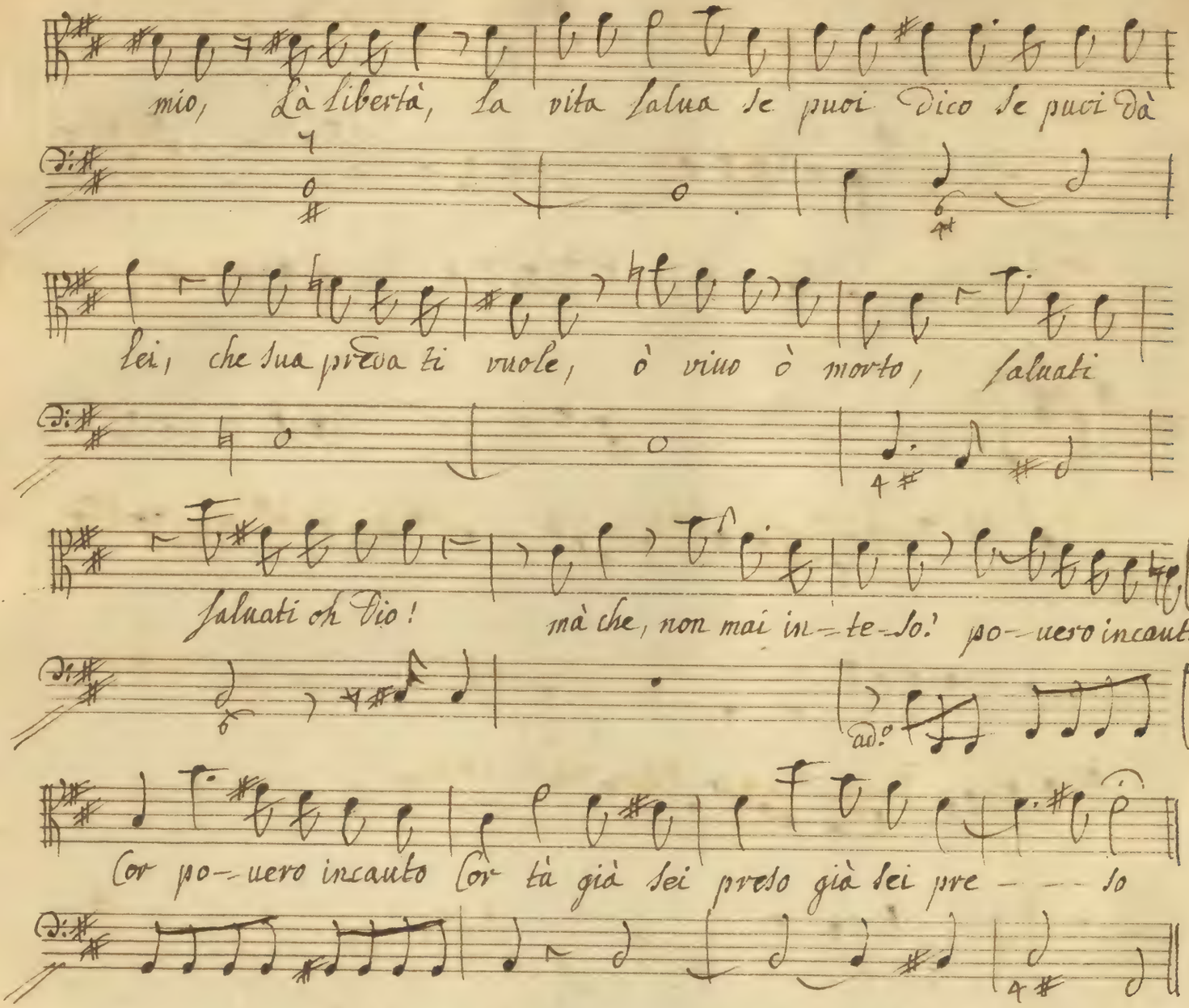


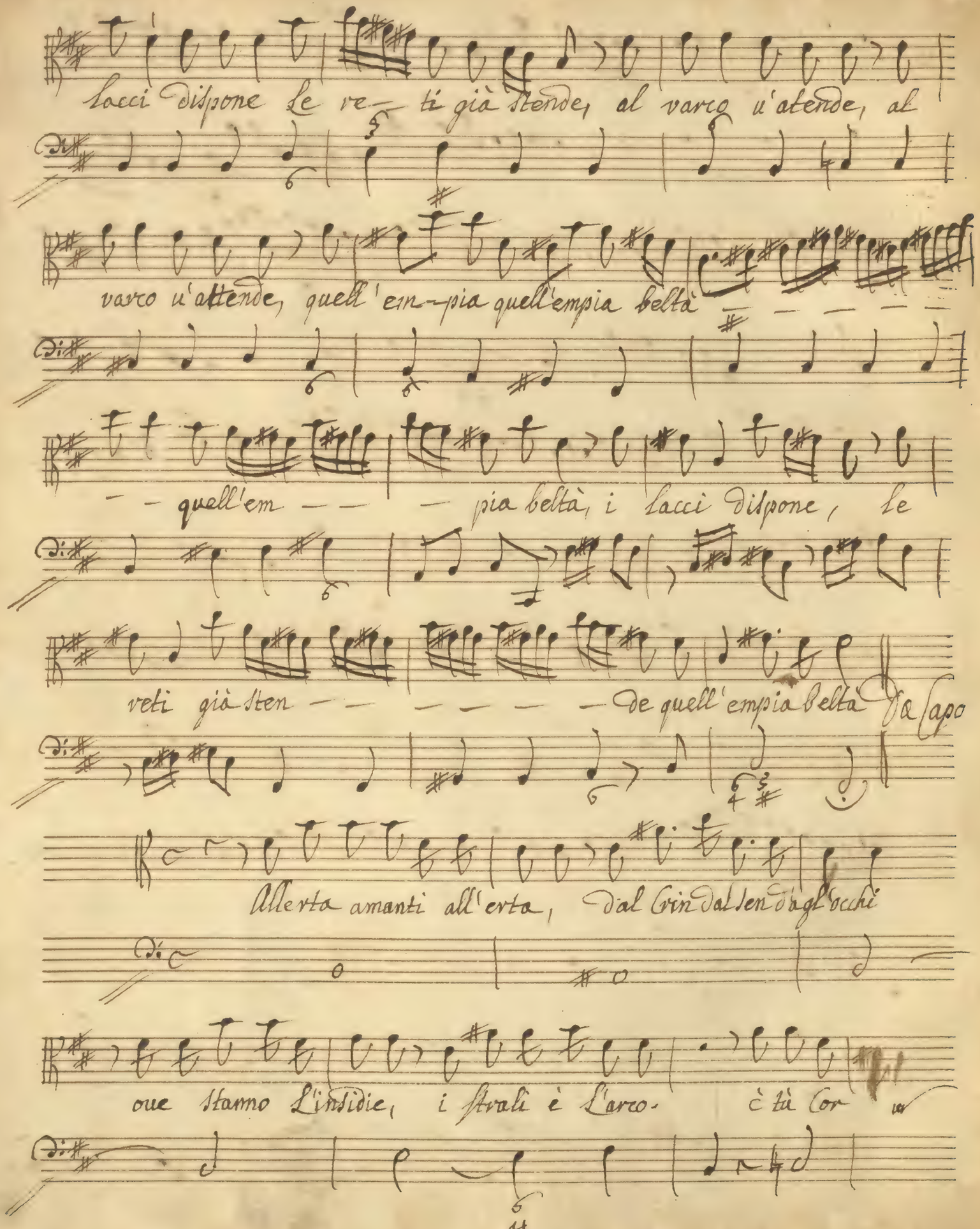
Aria Veneziana

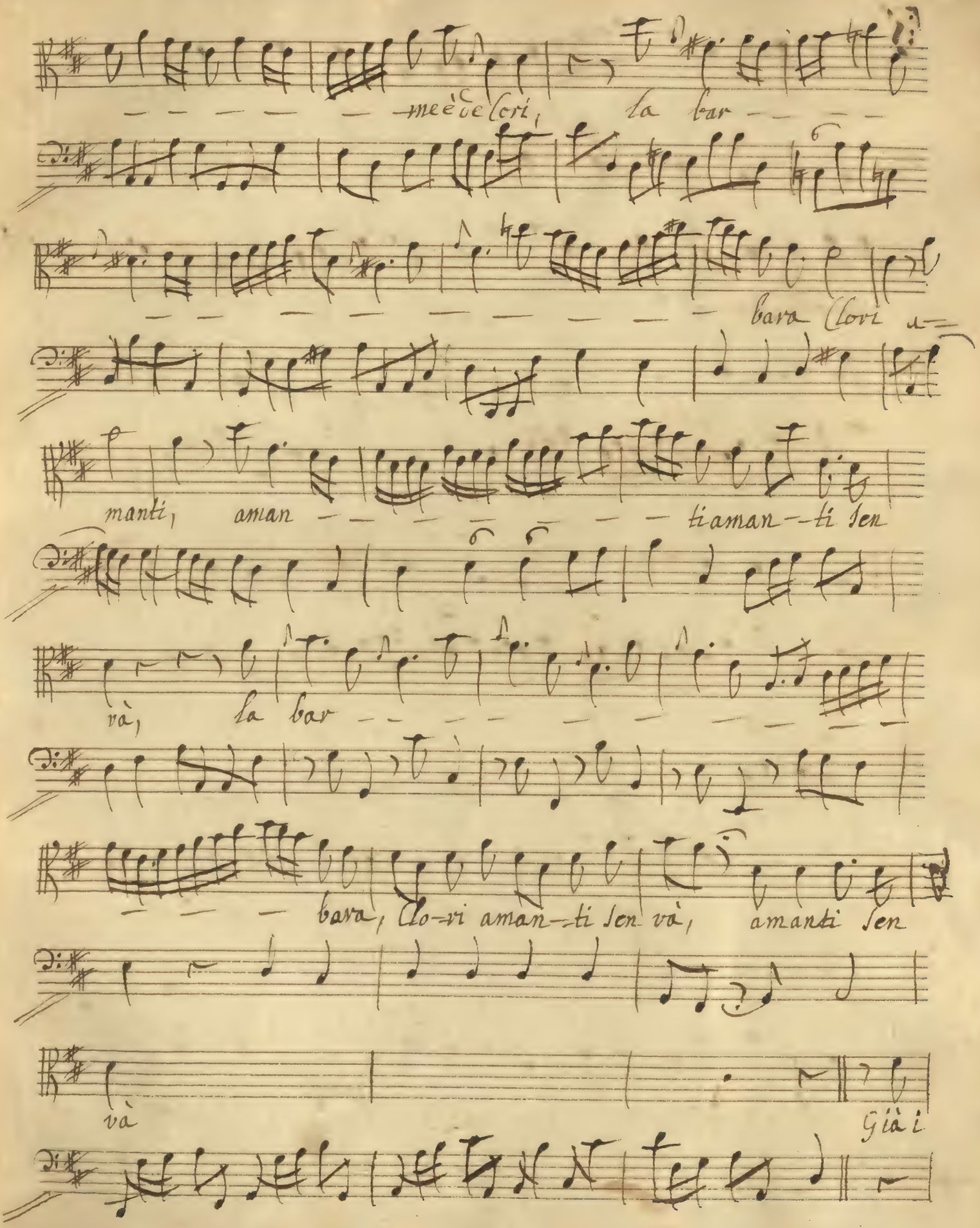
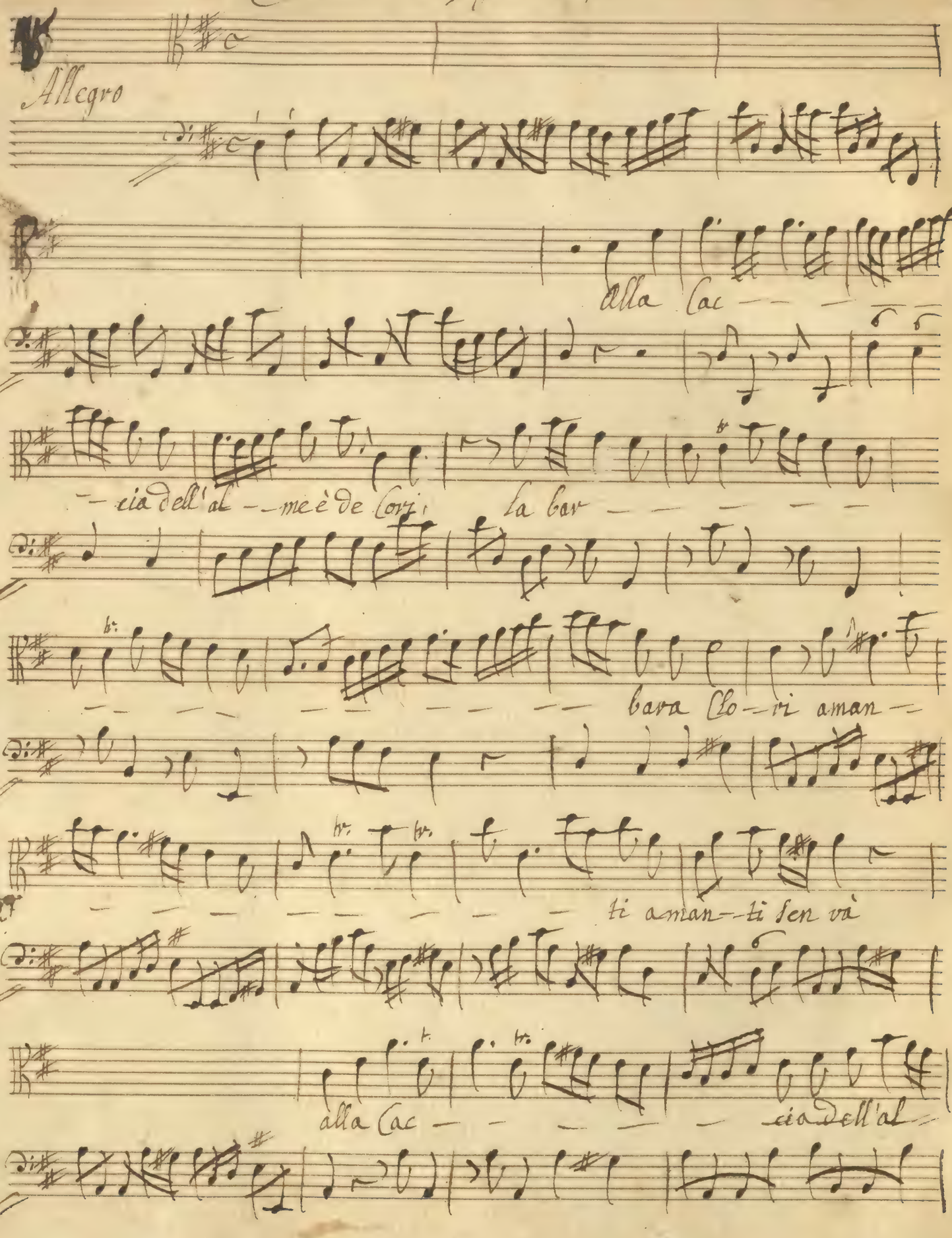
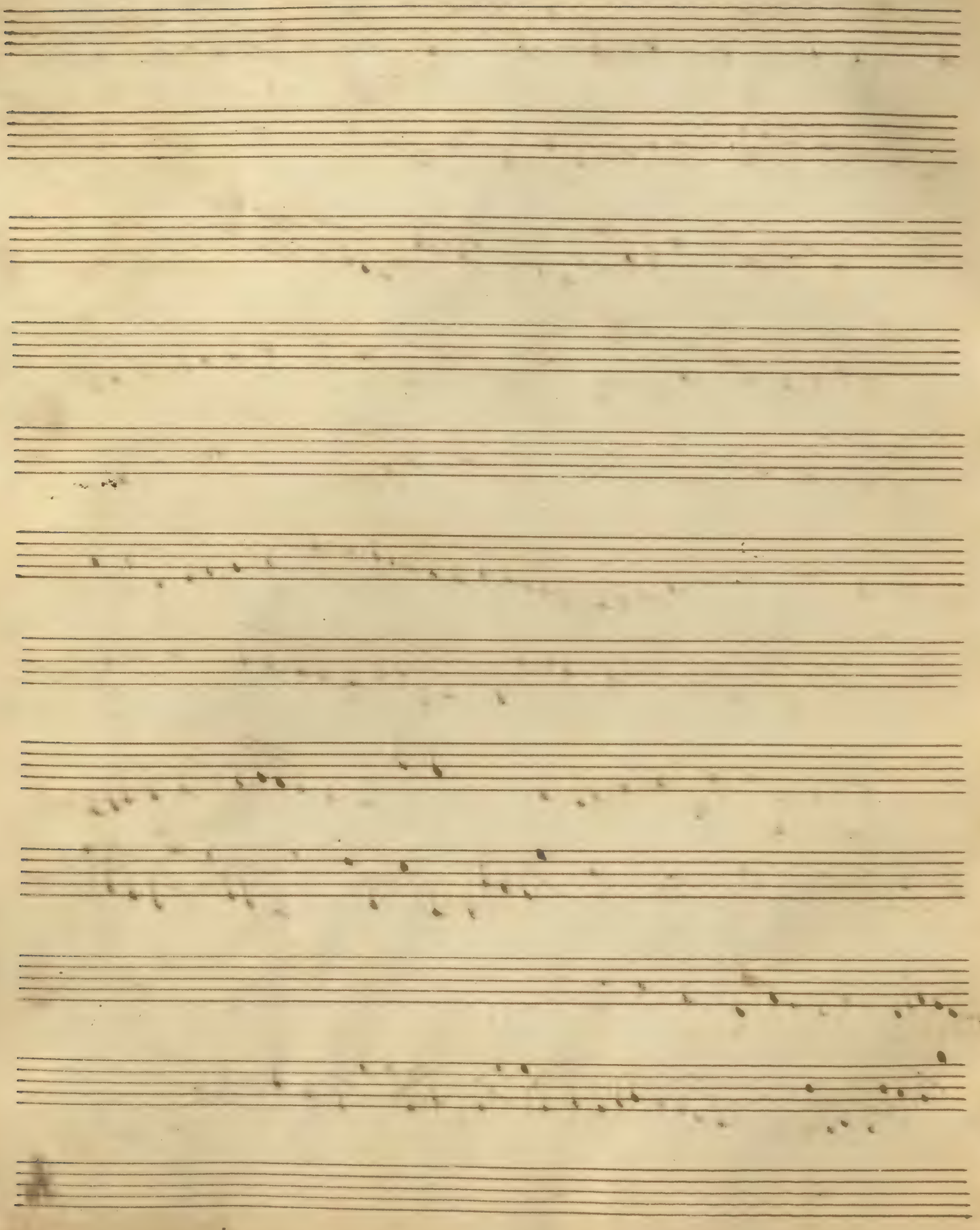
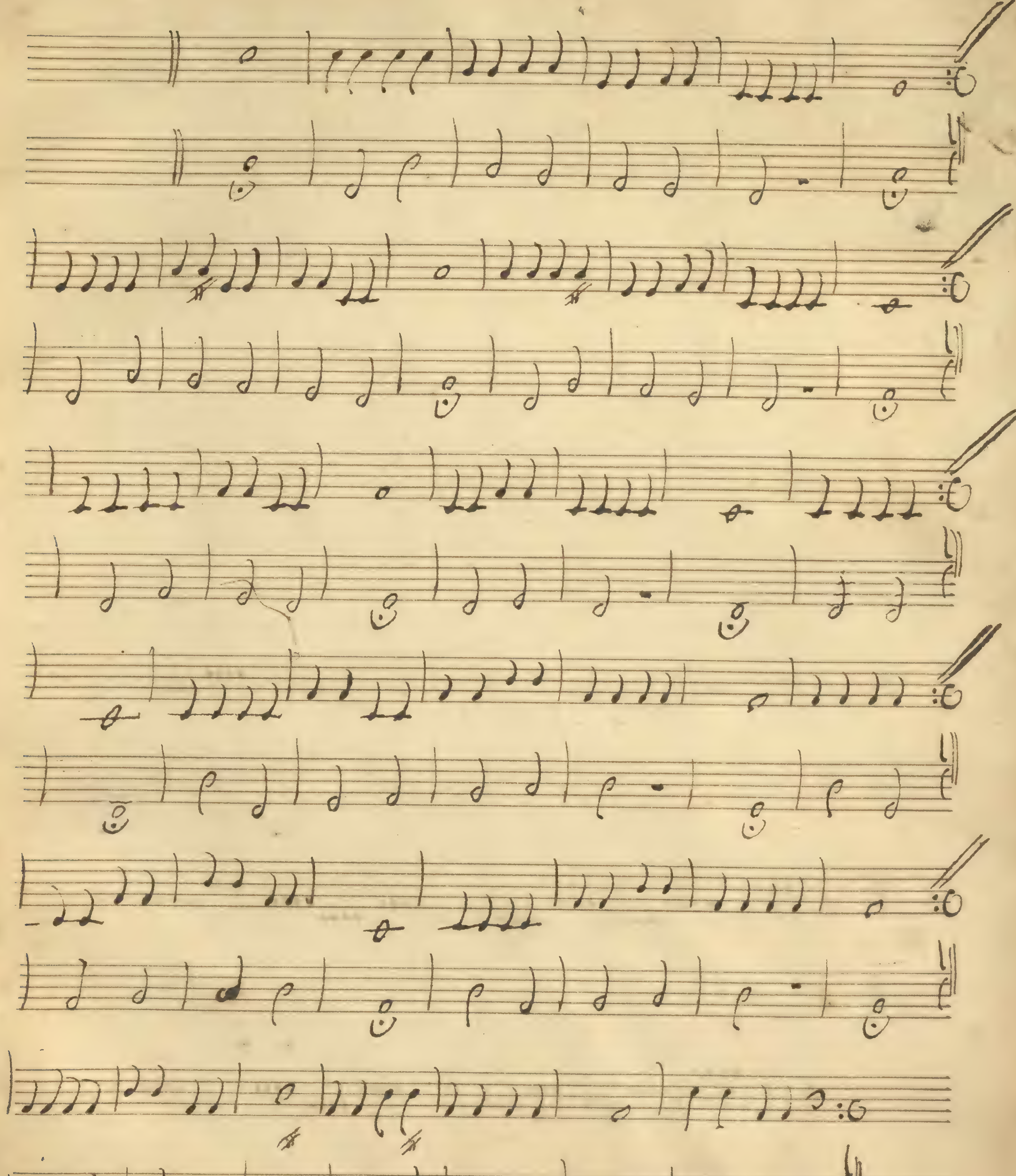
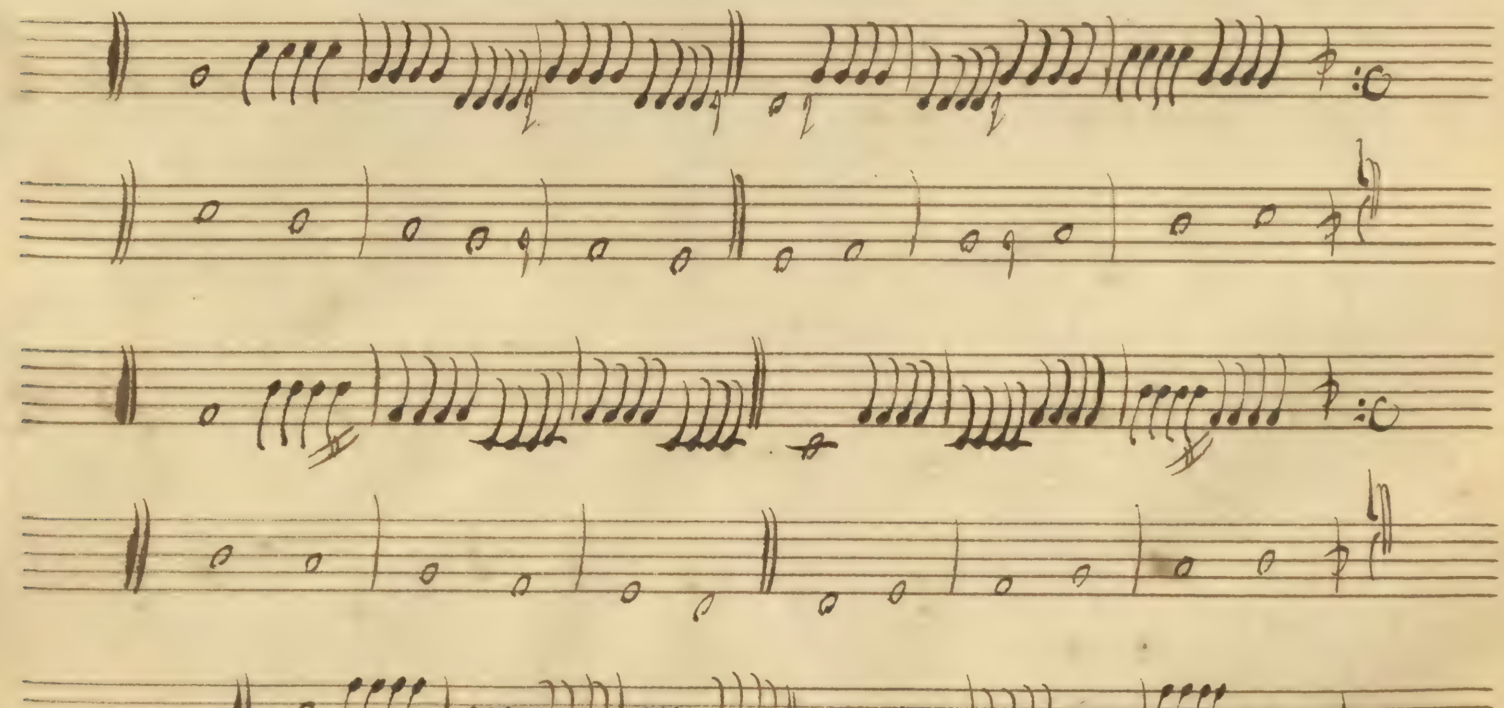
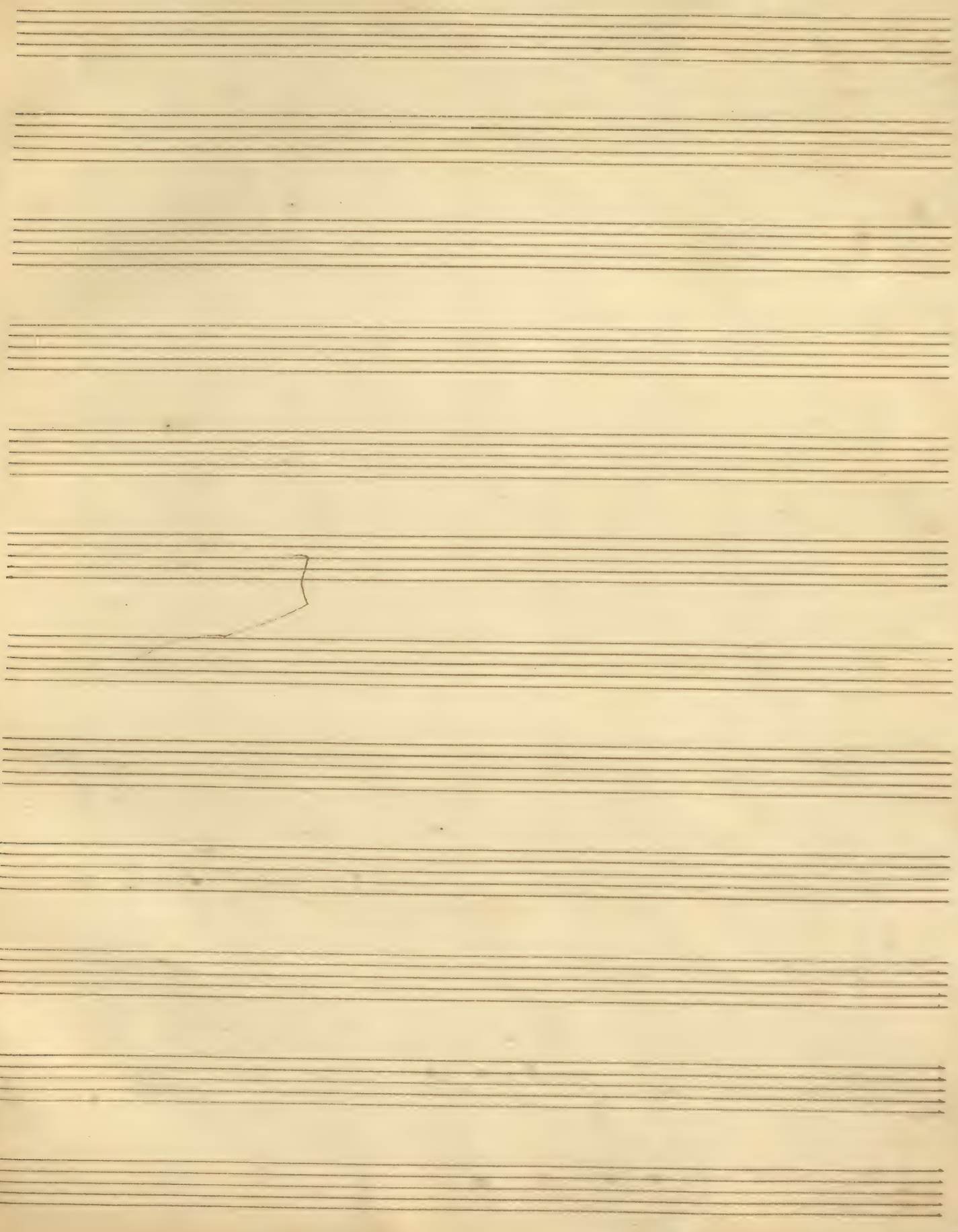
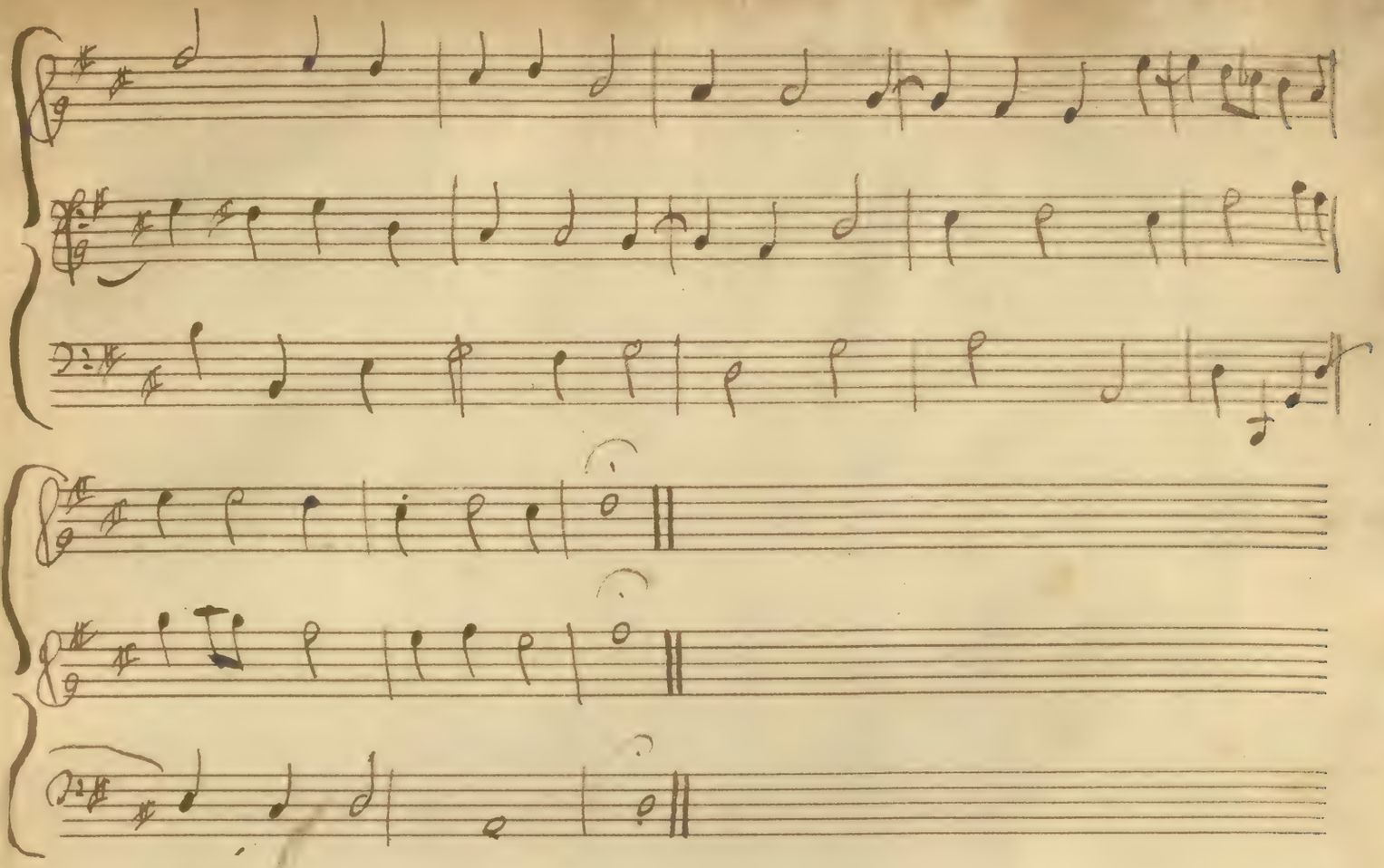
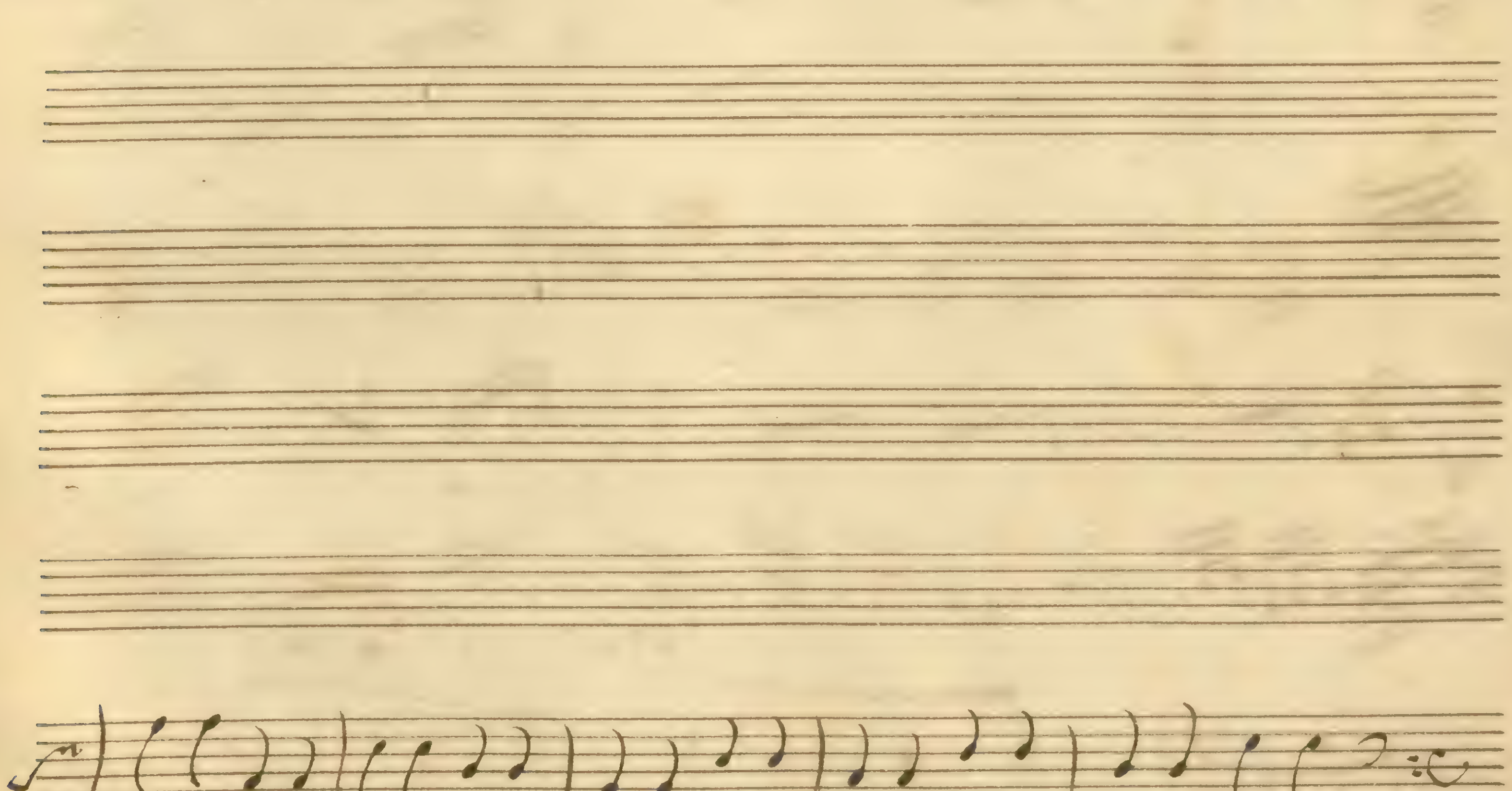
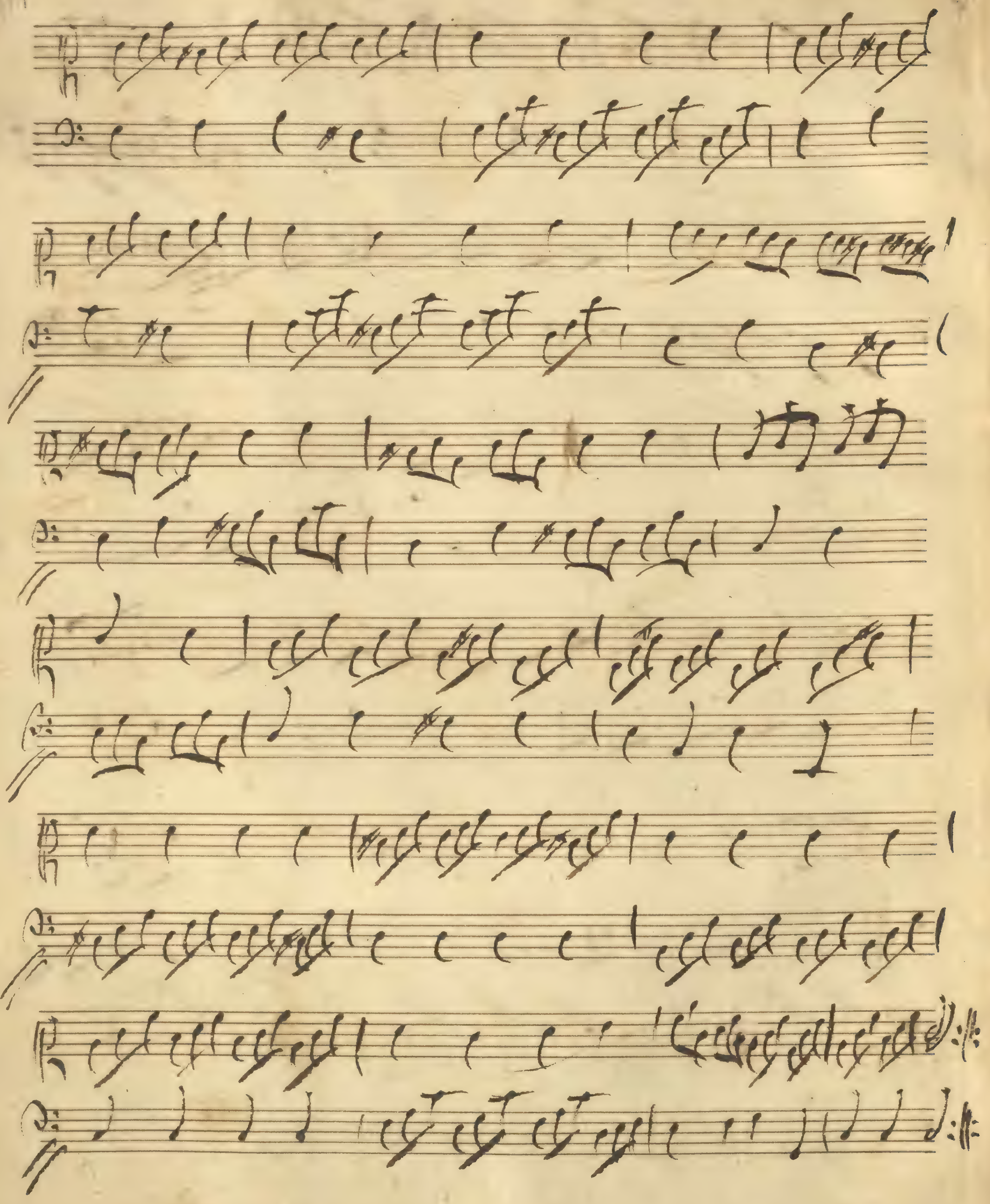



il vo – lo non spe –
rar non sperar – di poter spiegar – il vo – lo
Con – solar ben – si ti – puoi che à pro –
uare i Lacci tuoi non sei primo non sei primo non sei pri – mo
a prouar i Lacci tuoi non sei primo e non sei so
– – le non sei so – lo
Da Capo


Affettuoso
Presto sei, non sperar più, non sperar più dalla
bella servi — tù di poter spie — gar — — — — — —
— — — — — — il vo — lo
Pre — — lo sei pre — — lo sei non sperar non spe —
rar dalla bella servi — tù di — poter — — spiegar — —


mio, là libertà, la vita salua se puoi dico se puoi dà
lei, che sua preda ti vuole, ò viuo ò morto, saluati
saluati oh Dio!
mà che, non mai in-te-so! po-uero incauto
ad.o
Cor po-uero incauto Cor tù già sei preso già sei pre - - - so


lacci dispone le re- ti già stende, al varco u'atende, al
varco u'attende, quell'em-pia quell'empia beltà
- - quell'em - - - pia beltà, i lacci dispone, le
veli già sten - - - - - - de quell'empia beltà da capo
Allerta amanti all'erta, dal Crin dal sen d'a gl'occhi
oue stanno L'insidie, i strali è L'arco. è tù Cor


me è de Cori, la bar
bara Clori a=
manti, aman ti aman-ti sen
và, la bar
bara, Clo-ri aman-ti sen và, amanti sen
và
Già i

Cantata Del sig.r Porpora